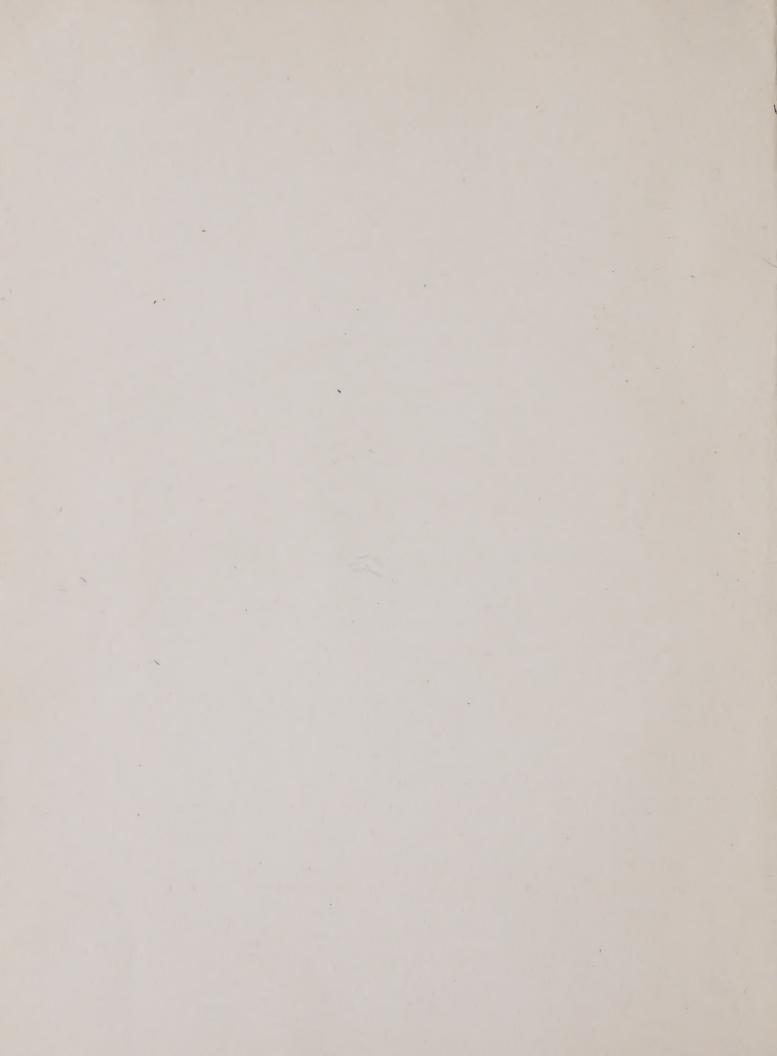


Digitized by the Internet Archive in 2021 with funding from University of Alberta Libraries



THE PROGRESSIVE MUSIC SERIES

BY

HORATIO PARKER

Dean of the Department of Music, Yale University

OSBOURNE McCONATHY

Director of the Department of School Music, Northwestern University

EDWARD BAILEY BIRGE

Director of Music, Public Schools, Indianapolis, Indiana

W. OTTO MIESSNER

Director of the Department of Music, State Normal School, Milwaukee, Wisconsin

BOOK ONE

CATHOLIC EDITION

Edited by

RIGHT REVEREND JOSEPH SCHREMBS, D. D. Bishop of Toledo

REVEREND GREGORY HUEGLE, O.S.B. Musical Director, Conception Abbey, Conception, Mo.



SILVER, BURDETT AND COMPANY

BOSTON

NEW YORK

CHICAGO

THE PROGRESSIVE MUSIC SERIES

BOOK ONE, 144 pages, for second and third grades BOOK TWO, 176 pages, for fourth and fifth grades BOOK THREE, 208 pages, for sixth and seventh grades BOOK FOUR, 224 pages, for eighth grade TEACHER'S MANUAL, with accompaniments for Book One and Primary Song Book BOOK OF ACCOMPANIMENTS, for Books Two and Three

PRIMARY SONG BOOK FOR SIGHT READING

TABLE OF CONTENTS BOOK ONE

PAR	T ONE:	CLA	ASSIFIED OBSERVATION SONGS	PAGE
	Chapter	I.	Melodies Based upon the Tonic Chord	5
	Chapter	H.	Melodies Based upon the Tonic Chord with Neighboring Tones .	11
	Chapter	Ш	Recurring Diatonic Figures, Simple	20
	Chapter	IV	Recurring Diatonic Figures, Varied	28
	Chapter	V.	Melodies Progressing by Intervals	37
PART TWO: CLASSIFIED SONG STUDIES				
	Chapter	VI.	Melodies Based upon the Tonic Chord	49
	Chapter	VII.	Melodies Based upon the Tonic Chord with Neighboring Tones	
	Chapter \	VIII.	Recurring Diatonic Figures, Simple	. 00
	Chapter	IX.	Recurring Diatonic Figures, Varied	
	Chapter	X.	Melodies Progressing by Intervals	. 70
PAI			MISCELLANEOUS SONGS FOR SIGHT READING .	. 81
			OTE SONGS	. 113
				123
GR	EGORIA	N CI	HANT SUPPLEMENT	. 100

This volume contains much original matter which is covered by the copyright of the books and must not be used without special permission

COPYRIGHT, 1914, 1915, BY SILVER, BURDETT AND COMPANY

MT 935 P273

PREFACE

THE Progressive Music Series embodies the latest ideals and aims, not only of the most successful teachers and supervisors of public school music, but also of the leading students of modern applied psychology and pedagogy. In its preparation the authors have striven to realize two ideals: to present songs carefully chosen to meet all the moods of childhood; and so to organize these songs that they will form the basis for definite instruction, out of which will grow a lasting love for, and an intelligent appreciation of, the best in music.

The music material of the series represents the widest variety of sources. It includes many folk songs, original songs which are the spontaneous outgrowth of long experience with children, and songs written for the series by the great living composers. Before being placed in the books, all of the music material was subjected to the most critical study, in regard both to its intrinsic musical worth and to its adaptability for schoolroom purposes.

Book One is intended for children at that period of life when sense activity is predominant; the material is therefore of a type which makes a definite appeal to the senses, thus insuring vivid and clear-cut images of musical ideas. The material is so organized that through repeated experience with these musical ideas the child gains those fundamental concepts of rhythm and tone upon which a sound musical education should be based.

Book One is planned to cover the work of the first three school years, and to be placed in the hands of the pupils at some time during the second

year. It is divided into four parts:

Part One contains a number of classified rote songs, which, in structural arrangement and in melodic design, embody fundamental ideas that are the basis of observation lessons in tonal relations and in notation. Part Two offers songs in which the same fundamental ideas occur; through these songs the children are led to recognize familiar elements in new relations. Part Three consists of songs similar in their general content to those of the preceding parts. The musical discernment and appreciation of melodic structure acquired through the study of Parts One and Two are here applied in independent sight reading. Part Four supplies a wide variety of supplementary rote songs for recreational use and for the development of musical feeling. These songs also prepare for many of the more advanced rhythmic and tonal relations which become the technical problems of succeeding grades.

Full directions for the work of the first three school years are given in the Teacher's Manual, which also contains piano accompaniments for many of

the songs in Book One.

In preparing the Catholic edition of Book One no change was necessary in the plan and pedagogy of the series, but certain texts not in absolute harmony with Catholic ideals were replaced by Catholic selections, and a section of Gregorian Chants was added. The entire book may therefore be called a Catholic Music Reader and it has been so approved by the Catholic editors.

The Gregorian Chant Supplement is arranged on lines parallel with those of the preceding four parts, beginning with selections based on the tonic chord, and closely coordinating the study of the chants with that of the modern music sections. The method of the Progressive Music Series is peculiarly adapted to the study of plain chant because, more than any other form of music, plain chant is based on free rhythm and is made up of constantly recurring "tone-words" or "Neums." The popularization of Gregorian Chant will never be accomplished until, in all its beauty and sweetness, it is brought into the life of the child at the earliest stage of the Sensory Period. This is the period covered by Book One. Theory and its heavy mechanical apparatus must be deferred to later years. Each number represents an acquisition of permanent personal value: there are Refrains, Psalm verses, short Responsories, stanzas of hymns, Invocations, the simplest forms of the Kyrie, the Gloria, the Sanctus, the Agnus Dei, etc. These are destined to become a living capital in the child's repertory of Church music during school life and a life-long treasure for use during Divine Service.

As a knowledge of the meaning of the Latin text is essential to the proper rendering of Gregorian Chant, literal translations are provided. The English text is not intended for singing but solely as a guide to the intelligence.

The courtesy of the following authors and publishers in allowing the use

of copyrighted poems is gratefully acknowledged:

Laurence Alma-Tadema for "King Baby," "Kitty Mine," "Strange Lands," and "Dance, Dance, Baby," Alice Carrick Skinner for "The Clock." George Reiter Brill for "The Recipe" and "Benediction," from "Rhymes of the Golden Age." The Universalist Publishing House and the author for tion," from "Rhymes of the Golden Age." The Universalist Publishing House and the author for "Feeding the Flock" and "The Pink Pig," from "Farmerkin's Farm Rhymes," by Dora H. Stockman. The Century Company for "The Song Sparrow's Toilet," by H. H. Bennett. Dana Estes & Company and the author for "Pussy Mitz and Doggie Spitz," from "The Hurdy Gurdy," by Laura E. Richards. The Outlook and the author's family for "The Gingerbread Man," by Eva Rowland. The publishers and the author's family for "Mud Pies," from "Little Knights and Ladies," by Margaret E. Sangster, copyright, 1895, by Harper & Brothers. The publishers for "Of Things You Can Buy," by Githa Sowerby, used by permission of Hodder & Stoughton, London and New York. The Youth's Companion and the author for "A Spring Puzzle," by Anna M. Pratt. The publishers for "The Five Toes" and the author for "A Spring Puzzle," by Anna M. Pratt. The publishers for "The Five Toes" and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes, by Usaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes, by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, and "Old Chang, the Crab," from "Chi

THE PROGRESSIVE MUSIC SERIES

BOOK ONE

PART ONE:

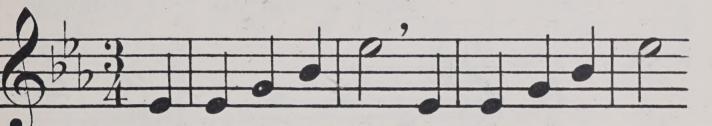
CLASSIFIED OBSERVATION SONGS

Melodies Based upon the Tonic Chord Chapter I:

Good Morning

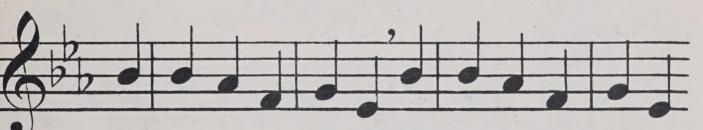
Abbie Farwell Brown

Ernst Richter

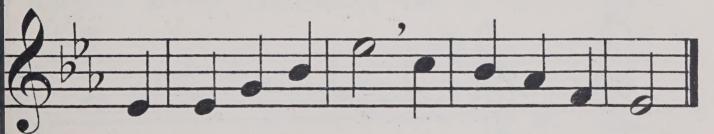


you! Good morning to 1. Good morning to you! you!

2. Good morning to you! Good morning to



We're all in our places With sun-shin-y fac-es; What-ev-er the weather We'll make it to - geth-er,

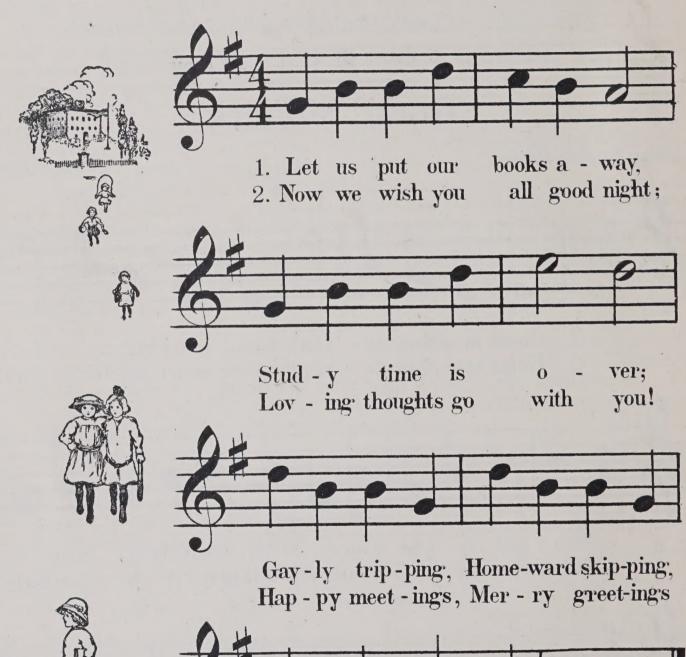


To start a new Oh. this is the way day! play, A beau-ti-ful work and in day! In

A Good-by Song

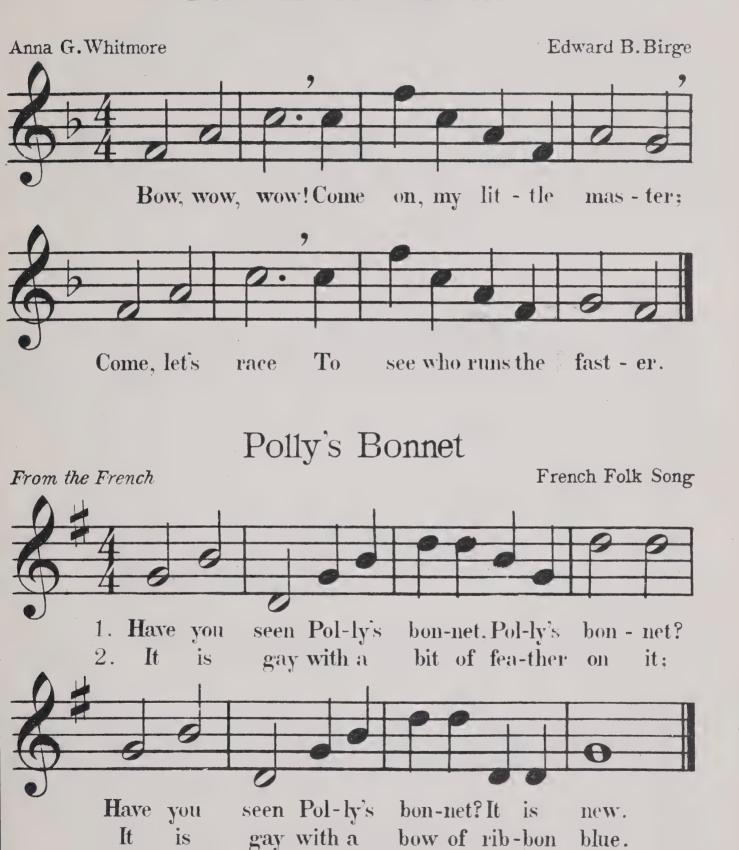
Ann Underhill

W. Otto Miessner



Soon we'll be at play.
In the morn - ing bright.

Fido and His Master



The Postman

Abbie Farwell Brown

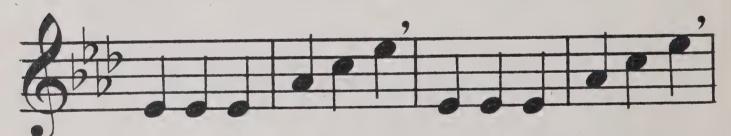
German Folk Song



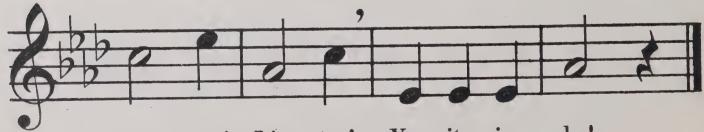
- 1. Post-man! Post-man! Why is he late a gain?
- 2. Post-man! Post-man! Have I a let ter, Sir?



Post - man! Post - man! Where can he be? Post - man! Post - man! Hur - ry and see!



Here he comes hur-ry-ing, Here he comes scur-ry-ing. Why are you lin-ger-ing? What are you fin-ger-ing?



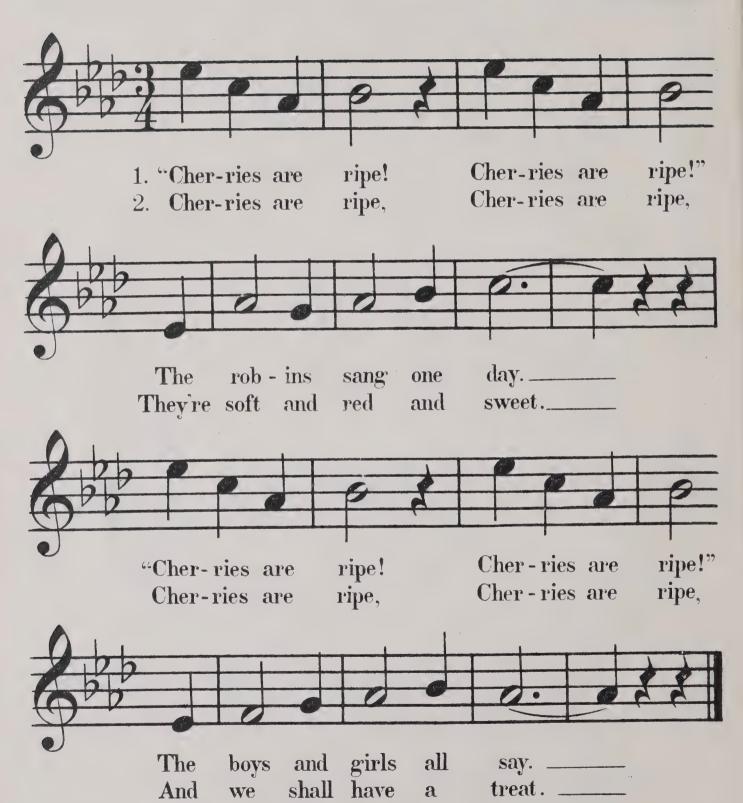
Lis - ten! Lis - ten! Yes, it is he! Yes, Sir! Yes, Sir! That is for me!

Bubbles



Cherries

W. Otto Miessner

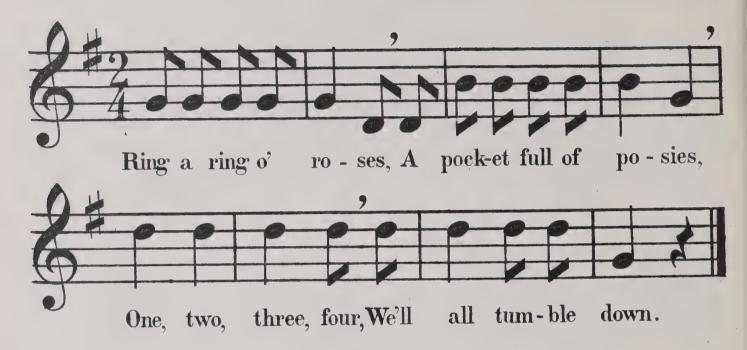


Twinkling Fireflies

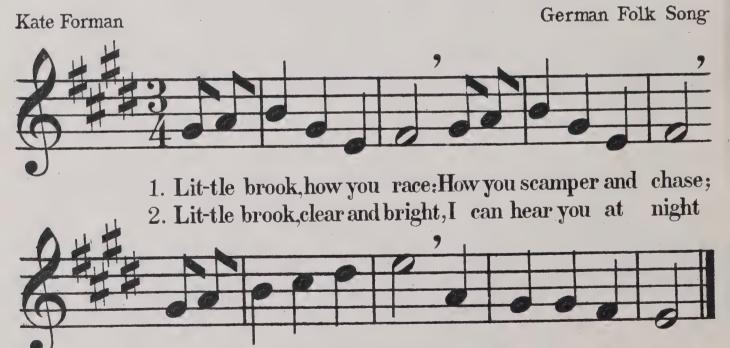


Ring a Ring o'Roses

Old English Game

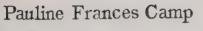


Little Brook

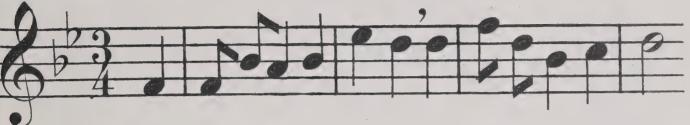


Throwing sparklets of spray, And laughing all day. Singing songs, sweet and low, As on-ward you flow.

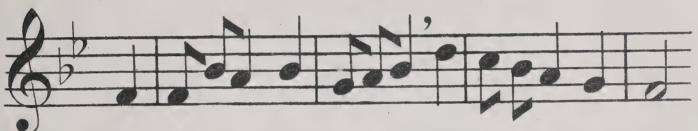
A Little Lady



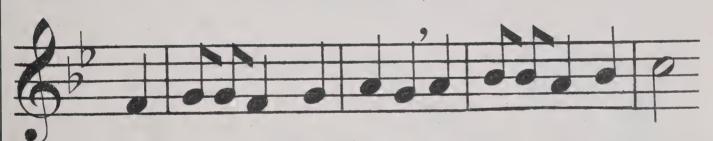
Edward B.Birge



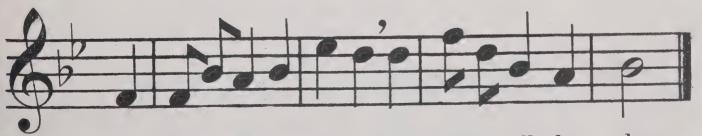
My dol-ly is a la-dy, She always is po-lite;



When oth-er folks are quarreling, She keeps her lips shut tight.



She nev-er speaks un-kind-ly, Or cries to have her way;



My dol-ly is a la-dy, And pleasant all the day.

so!

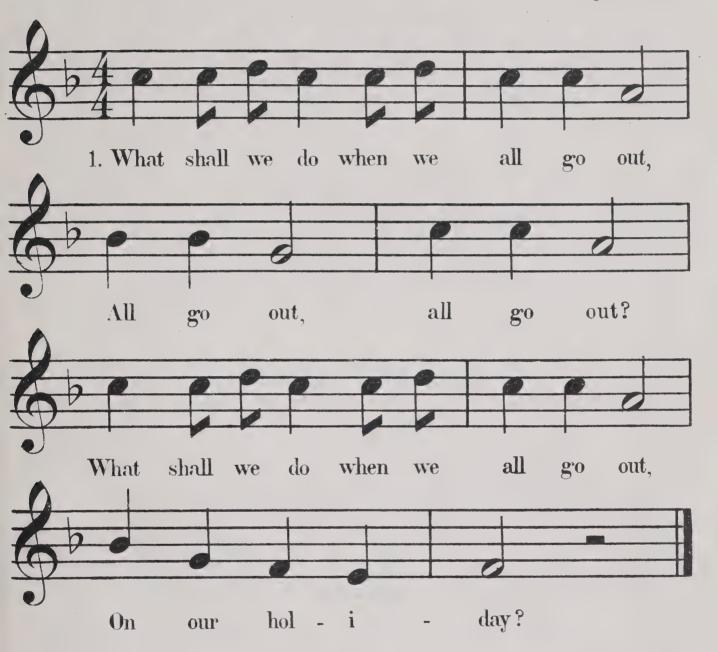
Fine

D.C.

Rerrum-te-um-a - tum - er! Rolls the jol-ly drummer.

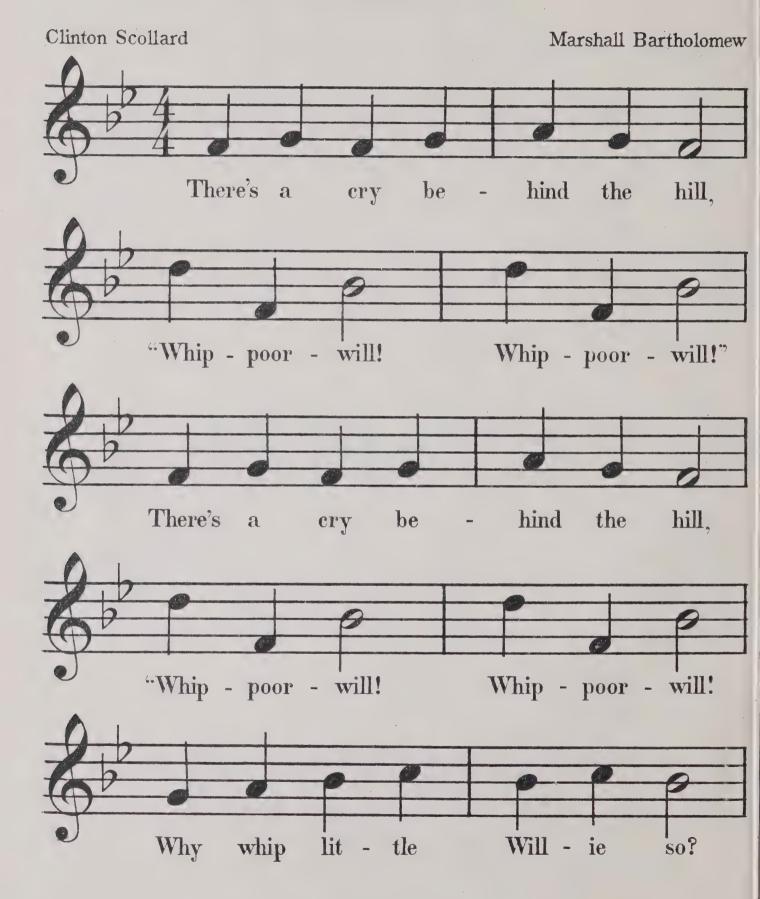
The Holiday

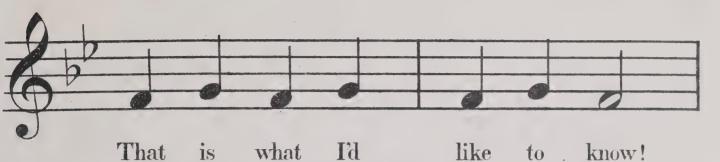
Old English Game

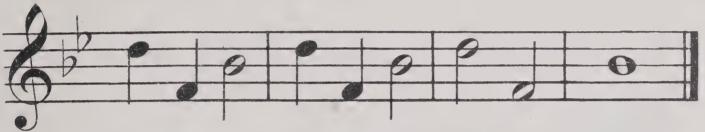


- 2. We will take our skipping ropes, etc.
- 3. We will take our fishing rods,
- 4. We will take our roller skates.
- 5. We will take our bicycles.

Whippoorwill 1

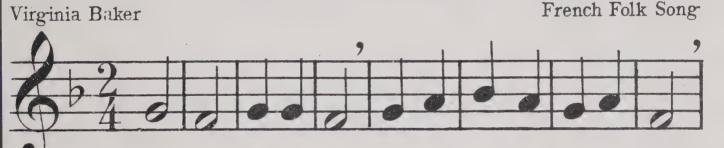






"Whip-poor-will! Whip-poor-will! Whip-poor will!"

Dolly's Lullaby

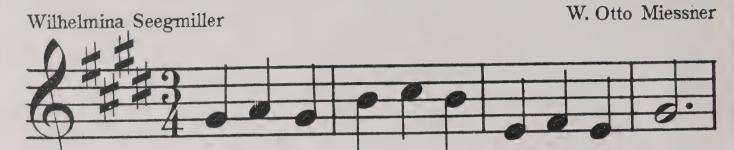


- By lo, Dol-ly dear, Go to sleep and do not fear; By lo, do not cry, While I sing your lul-la by;

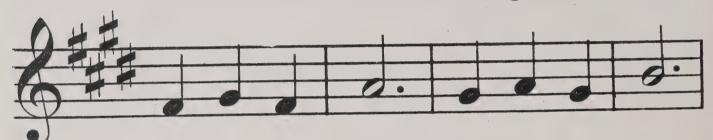


By - lo, in their nest, Ba-by birds are now at rest. By - lo, watch Ill keep, Sleep my dar-ling Dol-ly, sleep.

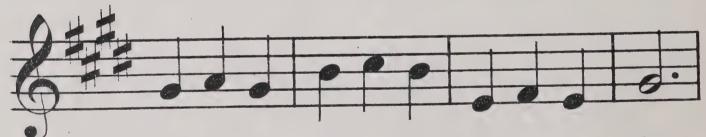
Lady Bug



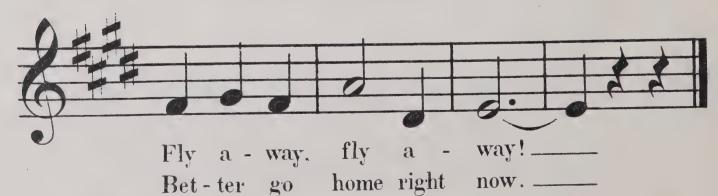
- 1. La-dy bug, la-dy bug, how do you do?
- 2. Your lit-tle child-ren are sleep-ing so snug,



How do you do? How do you do? Sleep - ing so snug;



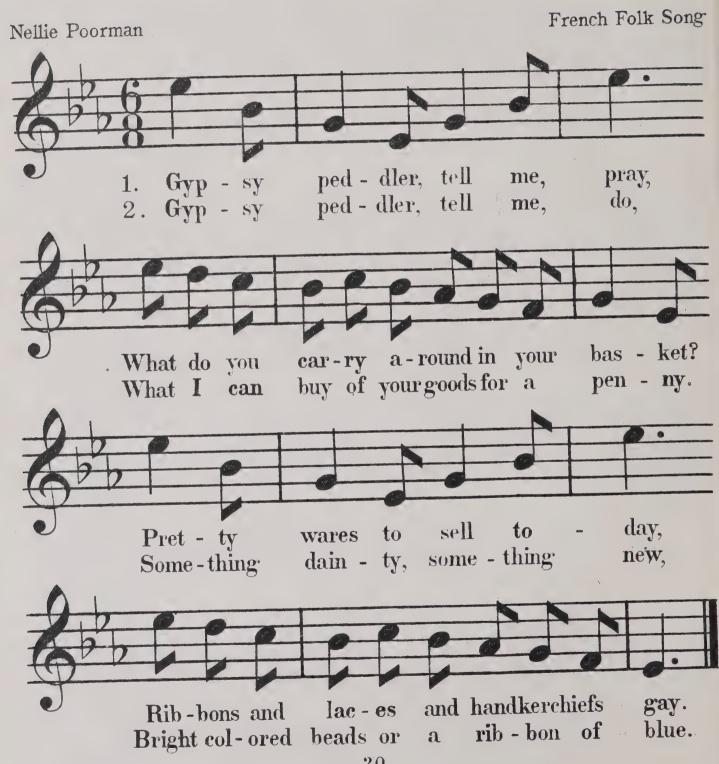
La-dy bug, la-dy bug, fly a-way, shoo! Bet-ter go home now, you bad lit-tle bug,



The Song Sparrow's Toilet

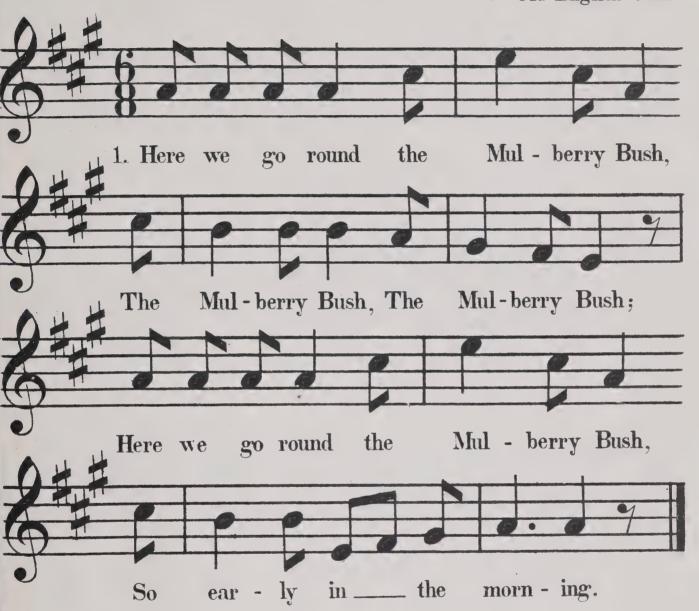


The Gypsy Peddler



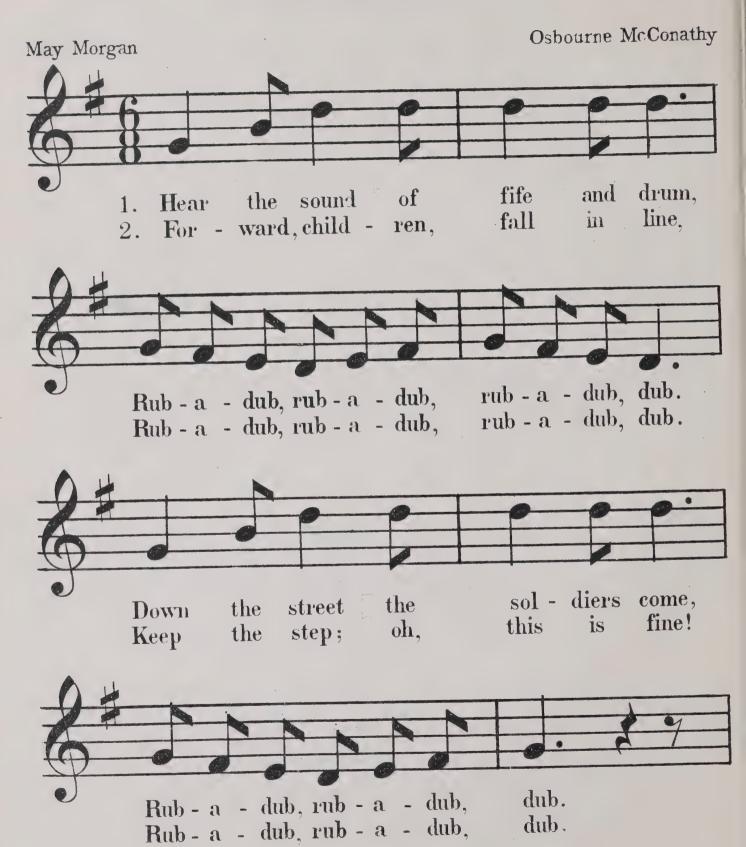
The Mulberry Bush

Old English Game



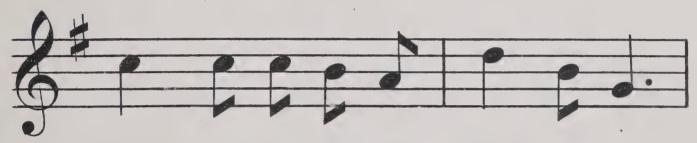
- 2. This is the way we clap our hands, etc.
- 3. This is the way we wash our hands.
- 4. This is the way we brush our hair.
- 5. This is the way we tie our shoes.
- 6. This is the way we run away.

Soldier Boys





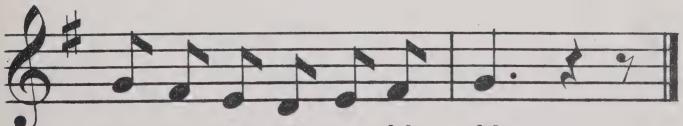
Loud and clear their Hear the sound of bu - gles cry, march - ing feet,



See, their ban-ner is Tramp - ing mer-ri - ly float - ing high, down the street,

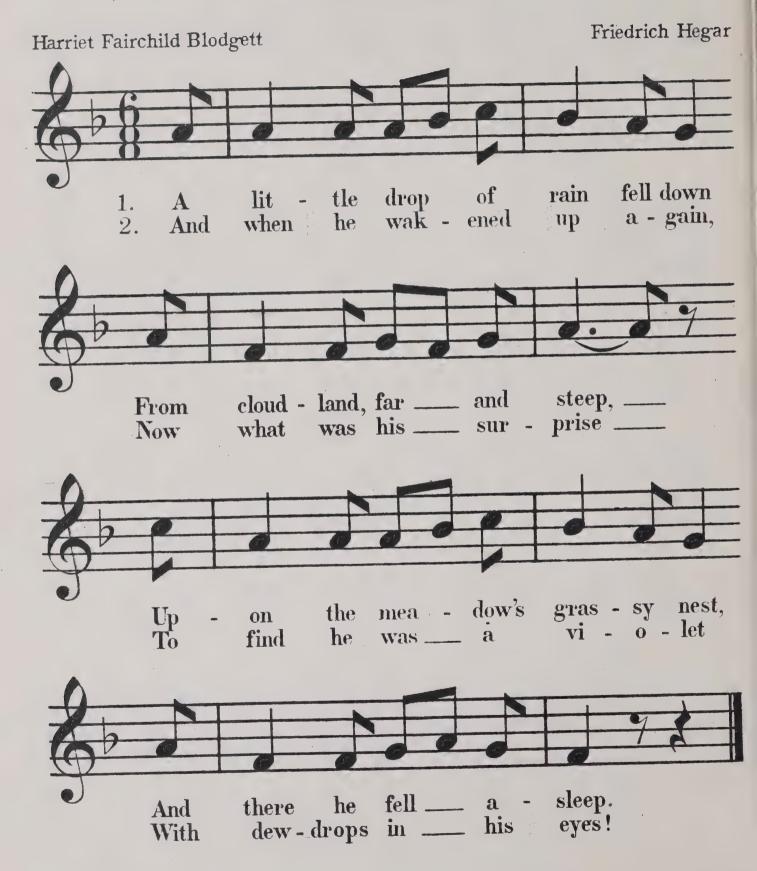


Cheer them on, they're pass - ing by, While the gal - lant drum - mers beat,



Rub - a - dub, rub - a - dub, dub. Rub - a - dub, rub - a - dub, dub.

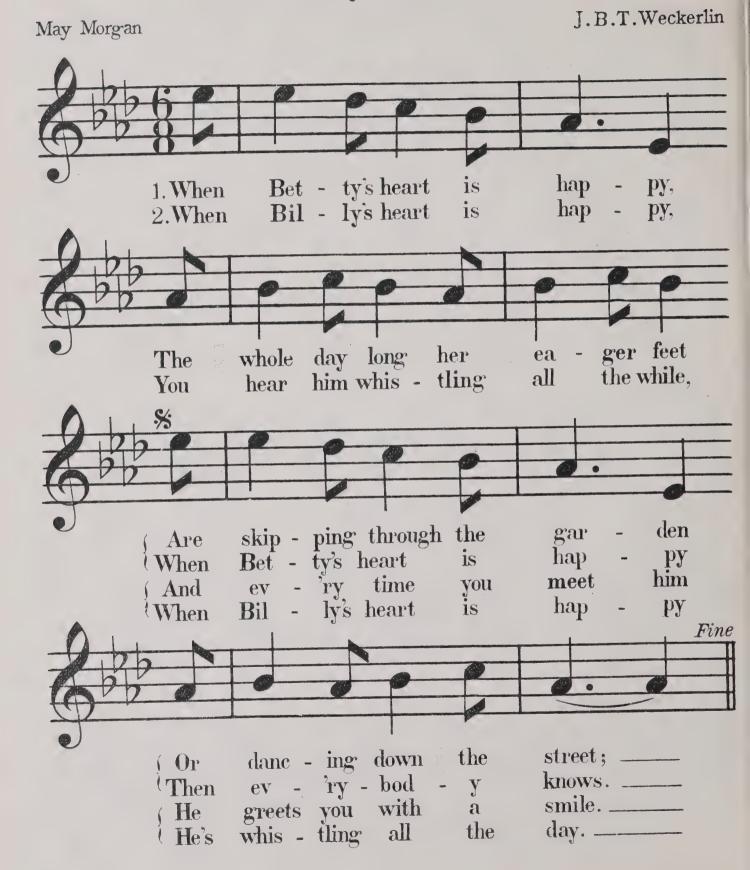
A Surprise

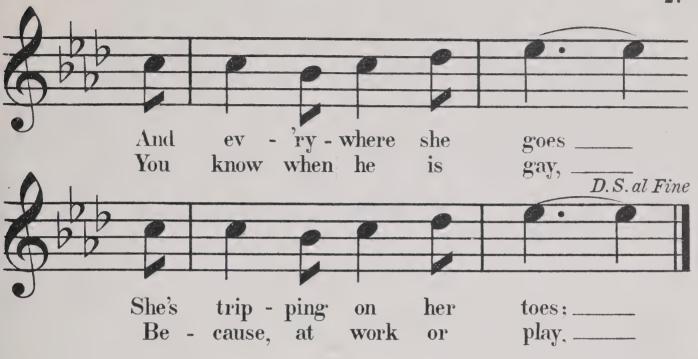


Upon a Morning Sunny

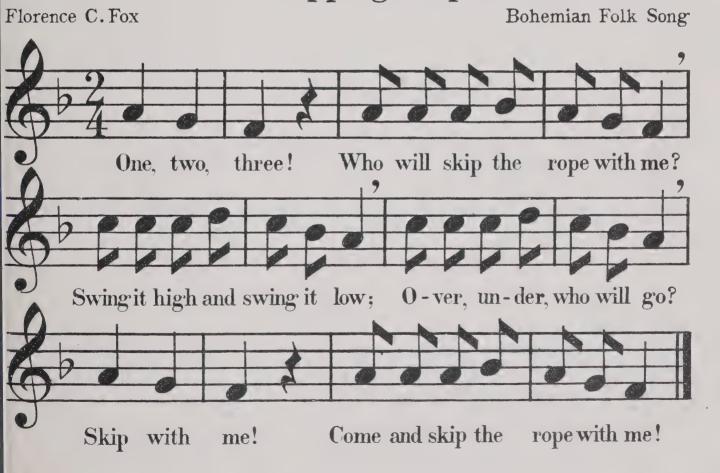


Betty and Billy



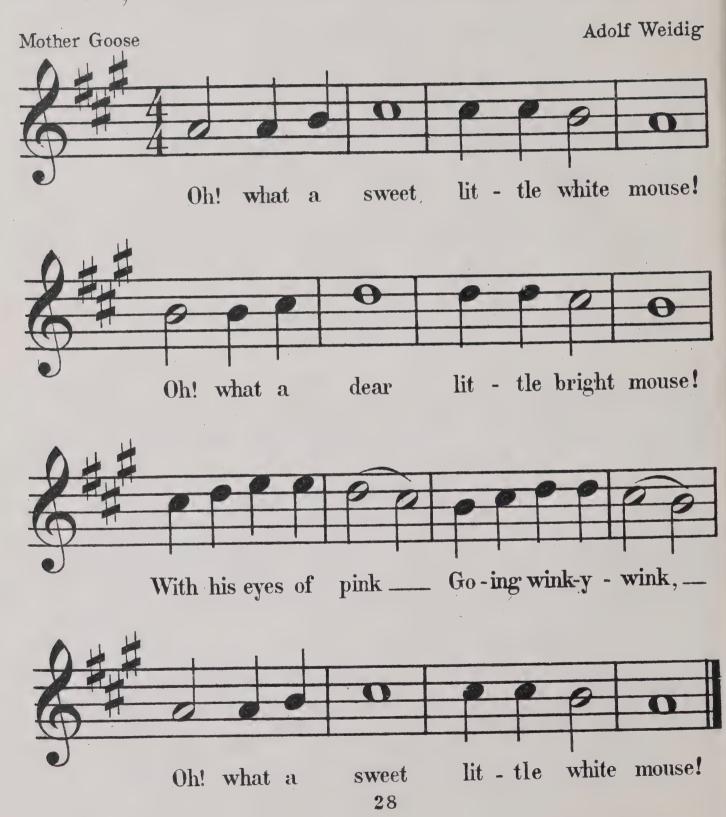


The Skipping Rope



Chapter IV: Recurring Diatonic Figures, Varied

Oh, What a Sweet Little White Mouse

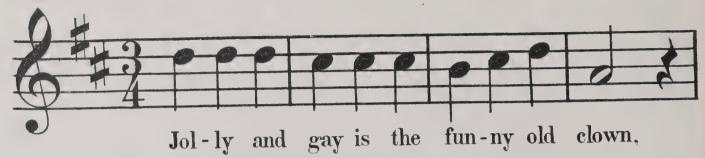


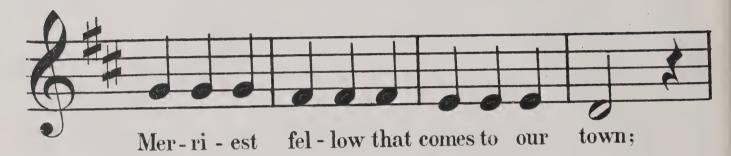
The Swallows W. Otto Miessner Alice C. D. Riley swal - lows fly 1. See the dart - ing swal - lows cling 2. See the sleep-y der. Hith - er. thith - er. yon der! On the eaves and un Black a - gainst the eve - ning sky There in nests of clay they swing, mount on high! See them swift - ly flut - t'ring wing. Fold-ed ev - ry won - der? Swift - ly fly! Where do they fly, I won - der? If they dream, How does it seem, I

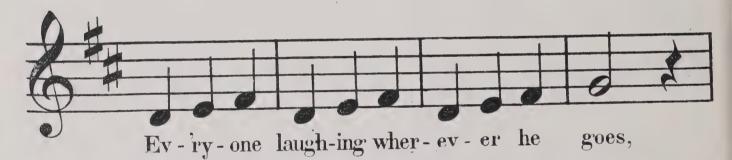
The Clown

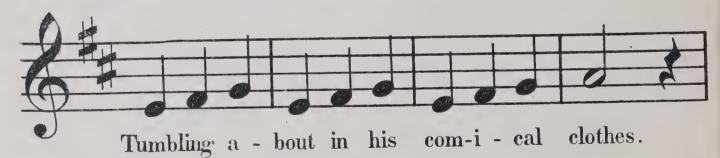
Nellie Poorman

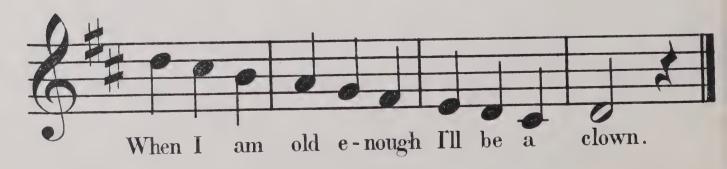
French Folk Song







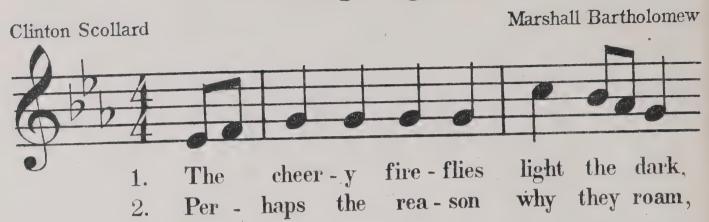


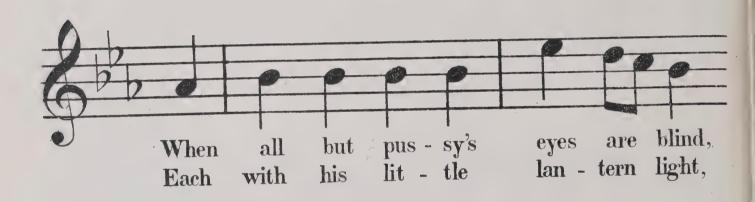


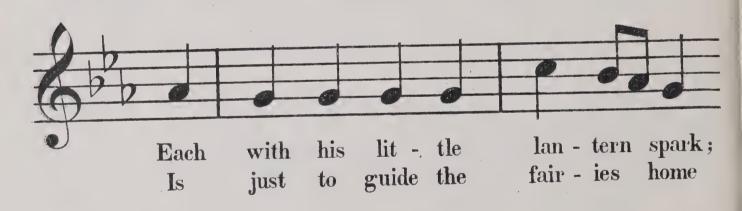
Little Sister's Lullaby

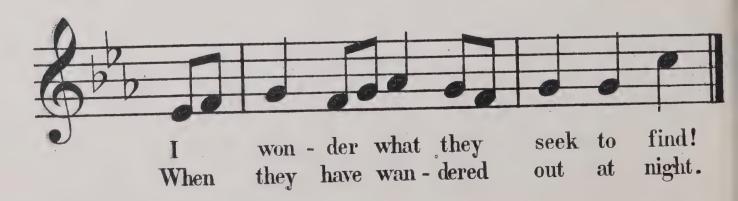


Evening Lights





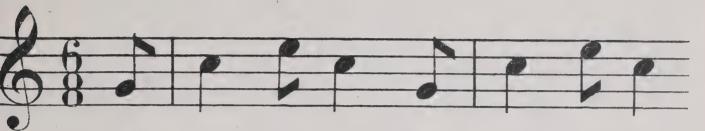




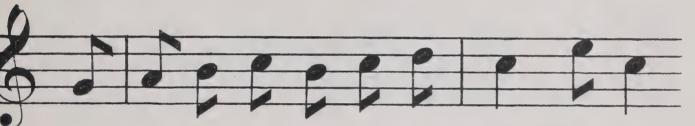
The Circus

Alice C.D. Riley

Horatio Parker

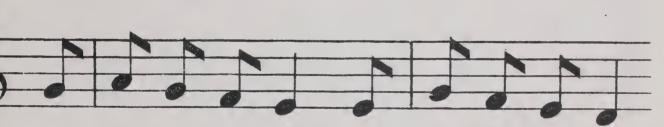


- 1. The trum-pets blow, the bu gles play,
 - 2. The tall gi-raffe and ze-bra too,

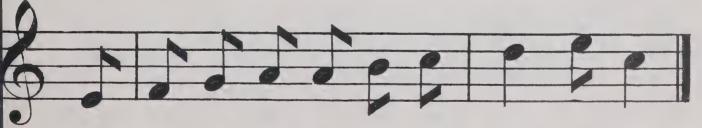


The cir - cus is com - ing to fown to - day!

'Tis hard to be - lieve they are real - ly true.



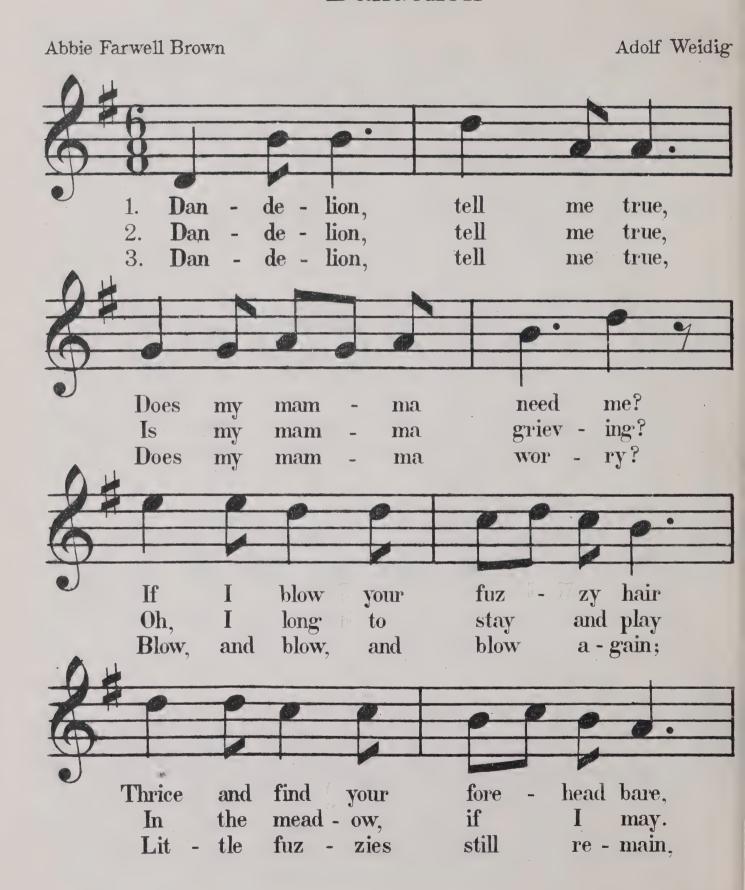
With el - e - phant big, and jol - ly old clown, The an - i - mals roar and chat - ter and scream;

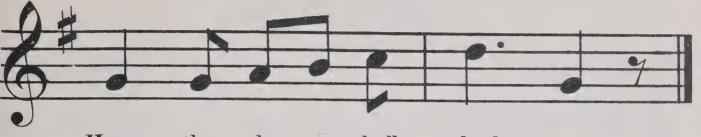


A real - ly live cir - cus has come to town.

It seems like a won - der - ful mag - ic dream.

Dandelion



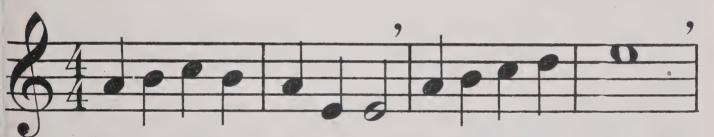


Home the shall charm 3 lead me. Say, be leav must ing? So I need hur not ry.

Kind Old Winter

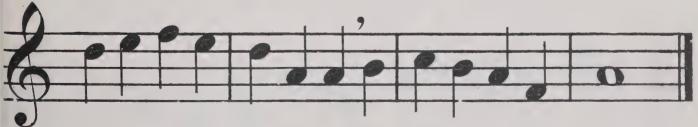
Ann Underhill

W. Otto Miessner



1. When the Summer shuts her eyes, Wicked Autumn Breeze 2. Then they stand so bare and cold In the frost-y air,

3. Kind old Win-ter pit-ies them, When the tempests blow,



Steals a -way the pretty leaves From all the patient trees.

Till old Winter comes a - long And finds them shiving there.

So he wraps them snug and warm Incloaks of furry snow.

Playing Soldier



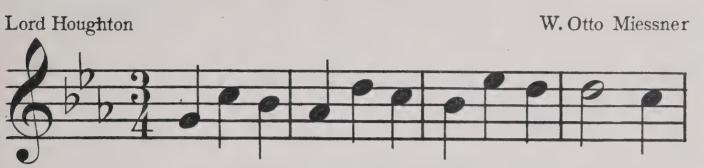
Bang, bang, bang!

Now the bat-tle's

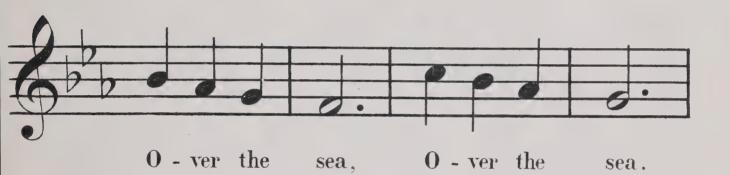
won!

Chapter V: Melodies Progressing by Intervals

Lady Moon

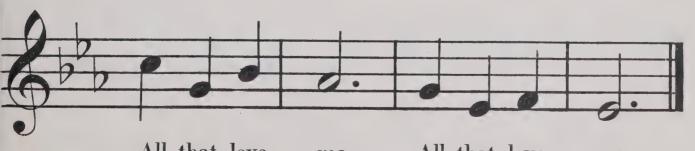


La-dy Moon, La-dy Moon, Where are you rov - ing?





La-dy Moon, La-dy Moon, Whom are you lov - ing?



All that love

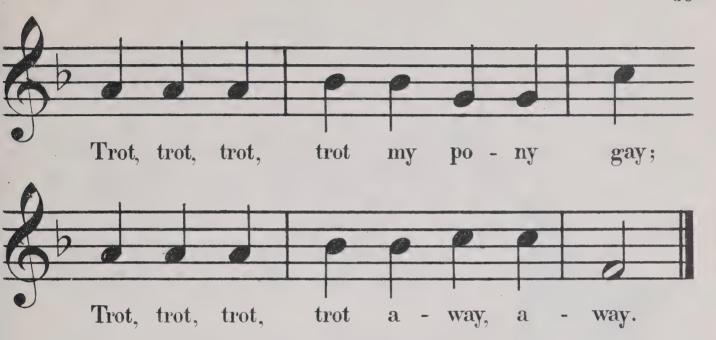
me,

All that love

me.

The Little Huntsman

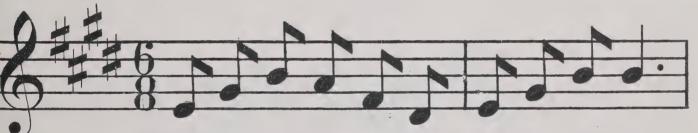
From the French	Fr	ench Folk Song
654		
1. See the 2. On his 3. He re	hunt - er rid - ing arm he bears a - turns to Moth - er	by, gun, soon,
6		
On his Squir-rels Comes a -	dap - pled hob - by scamp - er, rab - bits rid - ing home at	spry; run; noon.
6		
He goes Hid - den Hunt - er	hunt - ing ev - 'ry ev - 'ry feath - ered brave and po - ny	day thing, fleet,
6		
In the Not a Stop a -	for - est far a - note they dare to while to rest and	way. sing. eat.



Kittens

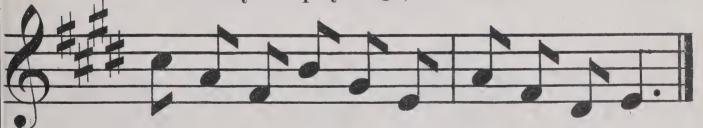
Anna M. Pratt

Adolf Weidig



1. Six lit - tle kit - tens Are bus - y at play, 2. Two have white nos - es, And one has white paws;

3. Now they are playthings, The dear lit - tle cats;

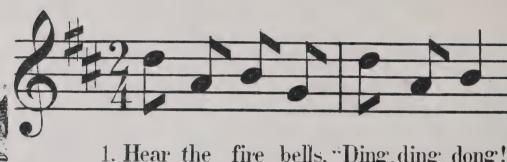


Three of them black ones And three of them gray.
All have long whiskers, And all have sharp claws.
When they grow big-ger They'll frighten the rats.

False Alarm

Florence C. Fox

Marshall Bartholomew



- 1. Hear the fire bells, "Ding.ding, dong!"
- 2. Hear the fire bells, "Ding, ding, dong!"



the street there's some-thing wrong: the peo-ple rush a - long; All



Fire-men shout,"Look out, look out!" "Clear the track, They're com - ing back!"

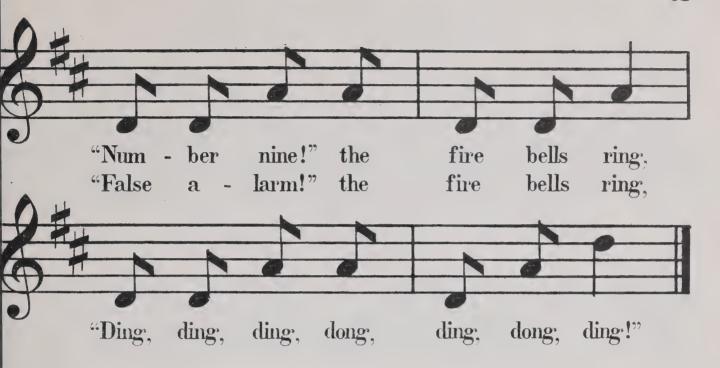


"Ding, ding, ding, ding, ding, ding, dong!"

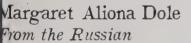
"Ding, ding, ding, ding, ding, ding, dong!"



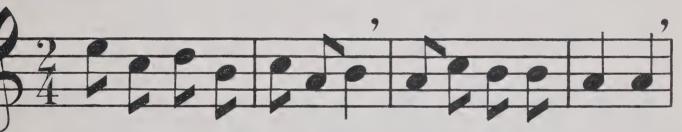




Snowflakes



Russian Folk Song



Snowflakes, snowflakes, ev'rywhere, Gay as laughing sunbeams!



Danc-ing, danc-ing in the air; Turn-ing in - to tear-drops!

Sleep, Little Treasure



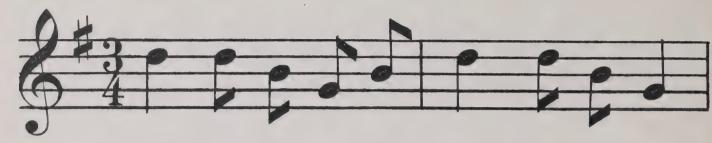
Bylo, Baby Bunting

Mother Goose W. Otto Miessner - lo, Ba - by Bunt - ing, Dad - dy's gone hunt ing a rab - bit skin lit - tle To get a wrap the Ba - by Bunt - ing in; To By - lo, Ba - by Bunt - ing, Bye!

In Wooden Shoes

M. Louise Baum

Swedish Folk Song



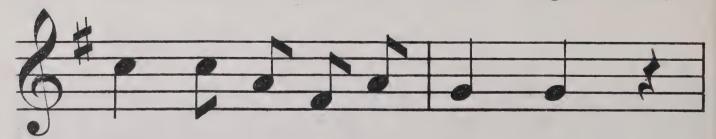
- 1. Come join our dance and swing to our rhyme;
- 2. Bob, then and bow and curt sey with me,



Now all ad-vance and tap to the time; Stamp-ing it now with one, two and three;



Sing, swing, and glance, our voic - es a - chime, Yes, that is how we're foot - ing it free,

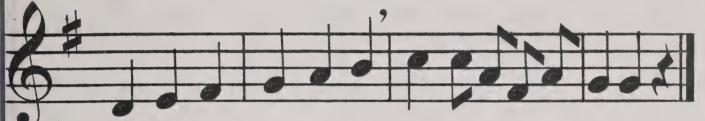


While wood-en shoes are tap - ping.
While wood-en shoes are tap - ping.

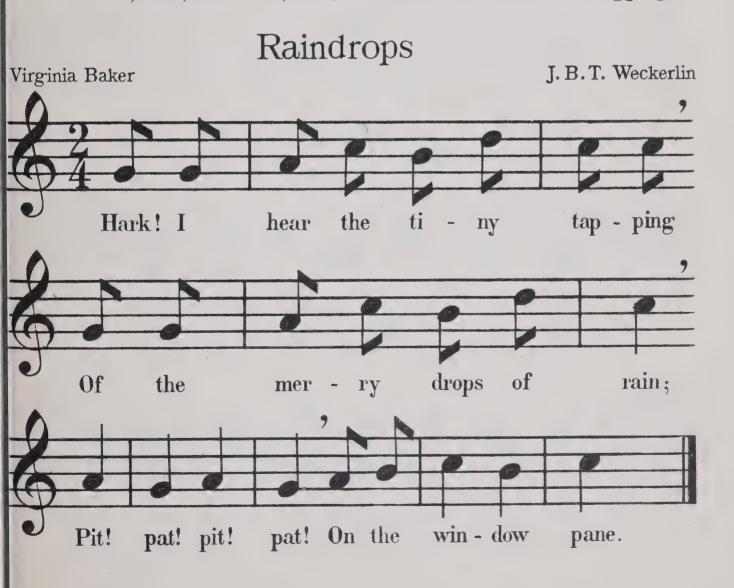




Click, clack, clack, clack, clack! Hear ev'ry shoe tap loud and true;



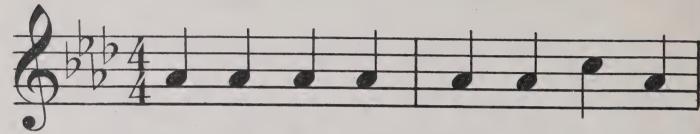
Click, clack, clack, clack, clack! Hear how the shoes are tapping!



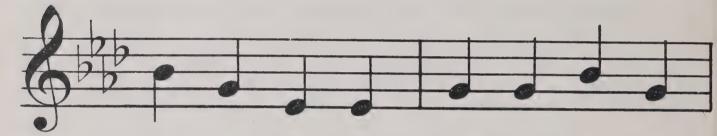
Valentine Song

Florence C. Fox

English Folk Song



1. "Mis - ter Post - man, have you an - y
2. "Here's a dain - ty lit - tle son - net;



Val - en - tine a - mong so man - y See, your name is writ - ten on it;



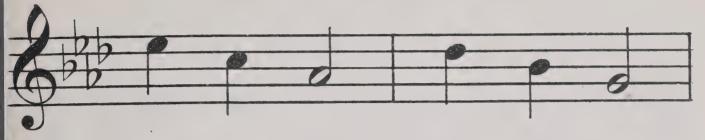
That you think was While in let - ters

sent to me? gold and blue

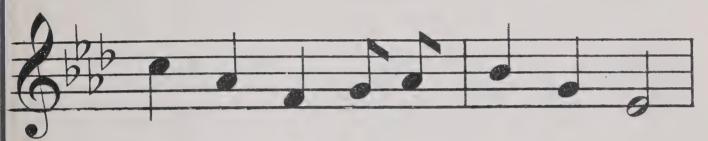


Post - man, look in your Are these words that are

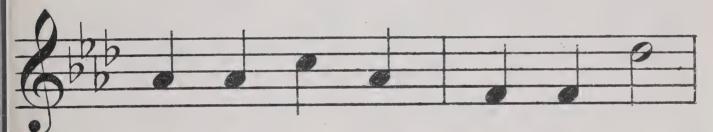
bag and see! meant for you:



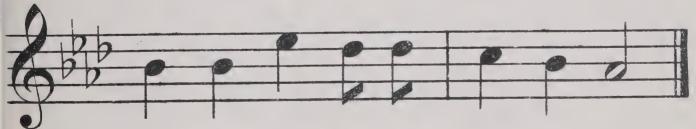
Val - en - tine, 'Val - en - tine, Val - en - tine, Val - en - tine.



Is there one that you know is mine?
Be my own lit - tle val - en - tine!



Post - man, please to This I know was look and see sent to you

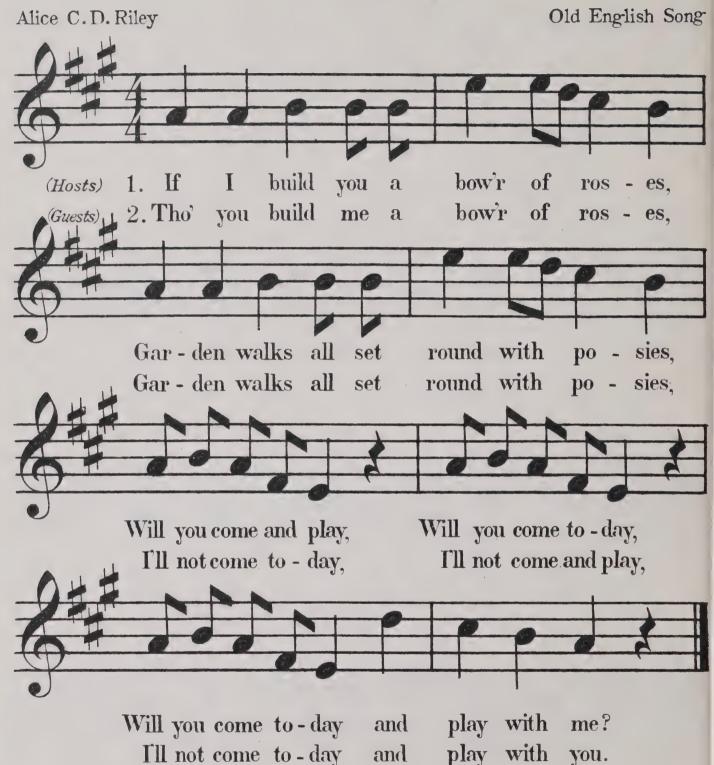


If there's one in your bag for me."

From a friend who is tried and true."

Will You Come With Me

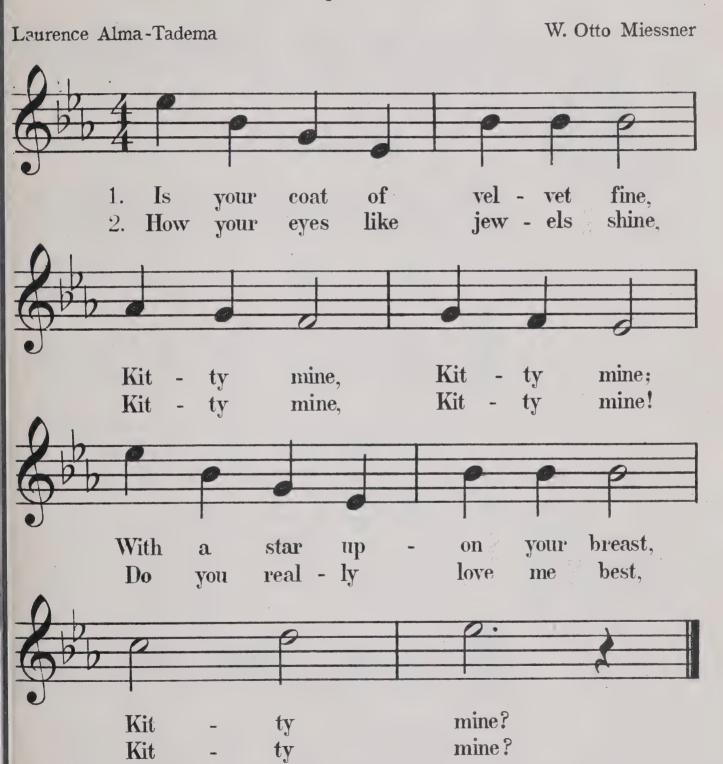
ACTION SONG *



* Directions and additional stanzas in the Teacher's Manual

PART TWO: CLASSIFIED SONG STUDIES Chapter VI: Melodies Based upon the Tonic Chord

Kitty Mine



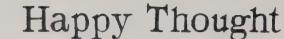
Before and After Dark

Laure Collin Alice C. D. Riley Pus - sv cat, pus - sy cat. o'er the 2. Dark comes down town: fire soft - ly sleep - ing, $\mathbf{B}_{\mathbf{y}}$ the On roofs you go howl-ing, the keep - ing. Snug and warm are you Thro' the house you prowl-ing; go Do you dream curds and cream Quick as rat! scat catch a

Make you fat, pus - sy cat?
Think of that, pus - sy cat!

The Airship

Virginia Baker Adolf Weidig I 1. fair air ship saw a The bird lit tle sau - cy man And then. the a cross dow. mea ing Go float down the lane: Looked like elf, in deed; an He steered his ship, air light, The it up breez - es bore ward, asked, "What name, is your sir?" And the soon, a - mong grass Then let it down gain. a an - swered, "This - tle Seed." He ap - peared from It dis sight.

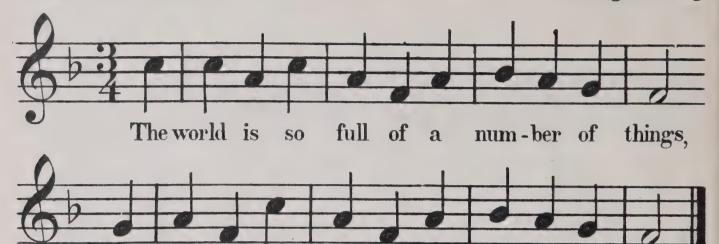


Robert Louis Stevenson

Old English Song

kings.

hap - py



Blowing Bubbles

be

as

gain

well

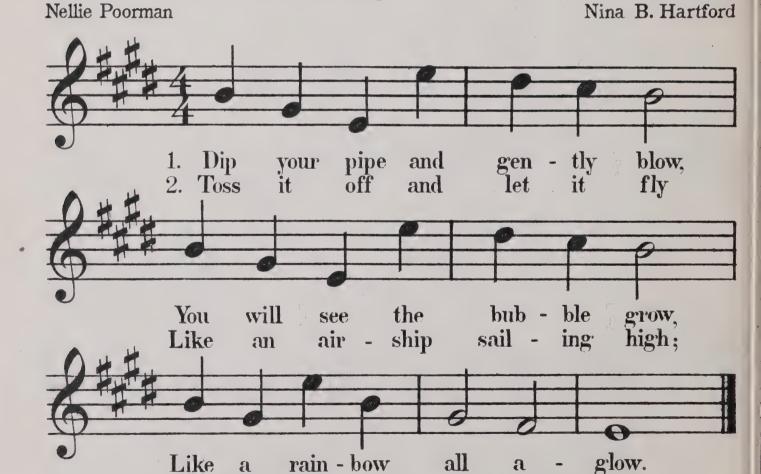
sure we should all

a

it

bursts, a

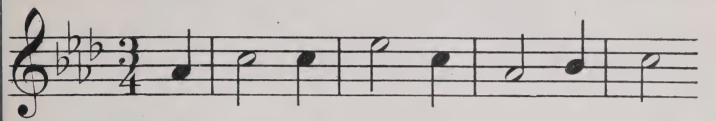
When



At Night When I Have Gone to Bed

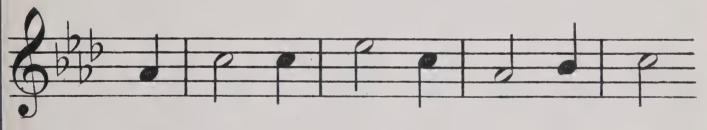
Harriet Fairchild Blodgett

Paul Bliss

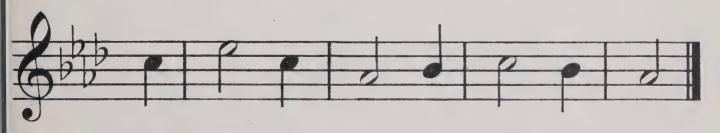


- 1. At night when I have gone to bed, 2. And there, with in the shad ed light,

All fold - ed close and safe from harm, She al - ways smiles and seems to say,

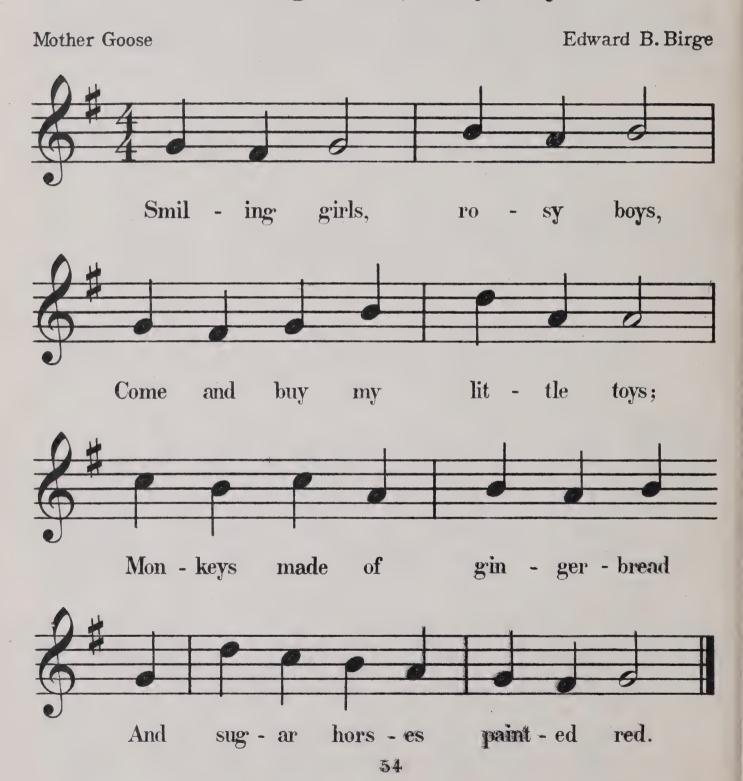


My dol - ly lies with cur - ly head When I have kissed her for good night,



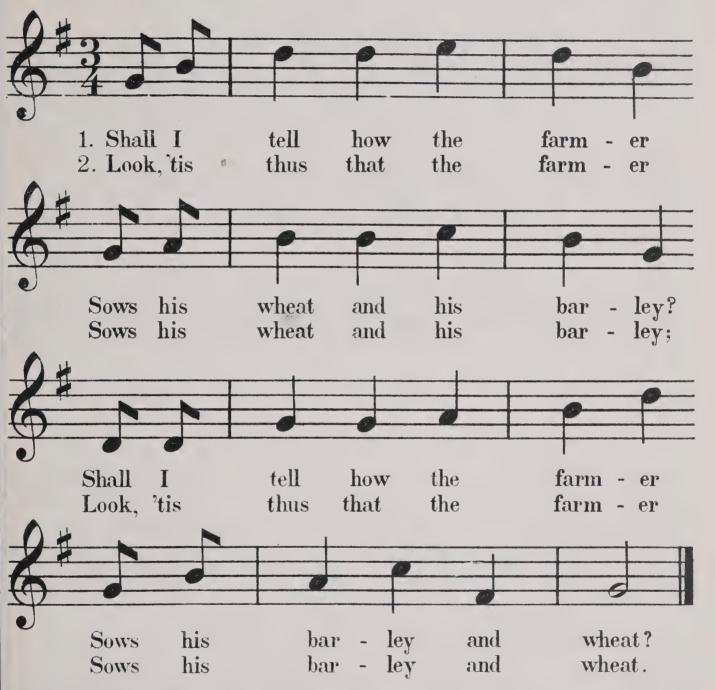
Up - on the pil - low of my arm.
"We've had a ver - y hap - py day."

Smiling Girls, Rosy Boys



The Farmer

Old English Game

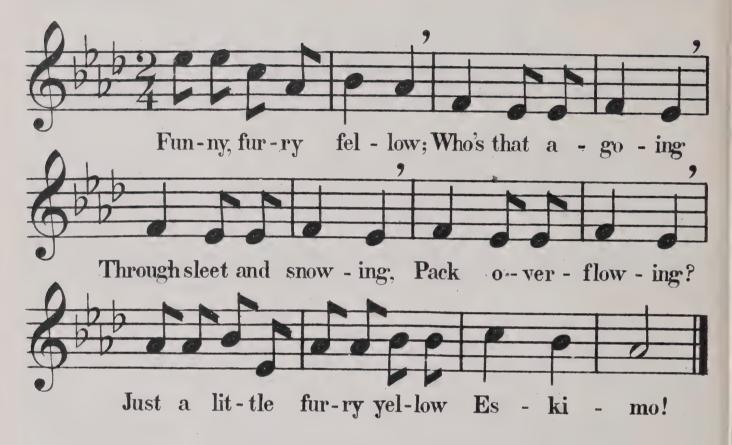


- 3. Shall I tell how the farmer Reaps his wheat and his barley? etc.
- 4. Look, tis thus that the farmer Reaps his wheat and his barley.
- 5. Shall I tell how the farmer Threshes wheat, threshes barley?
- 6. Look,'tis thus that the farmer Threshes wheat, threshes barley.

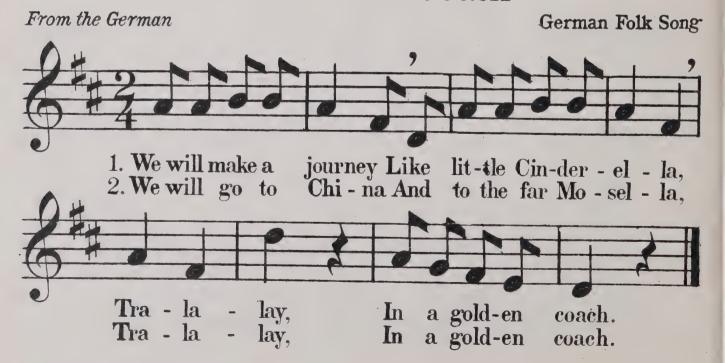
The Eskimo Hunter

Clinton Scollard

Eskimo Folk Song



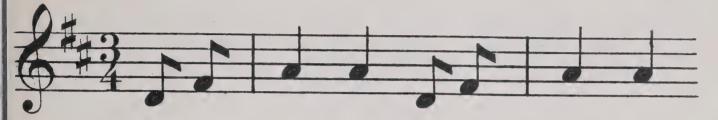
The Golden Coach



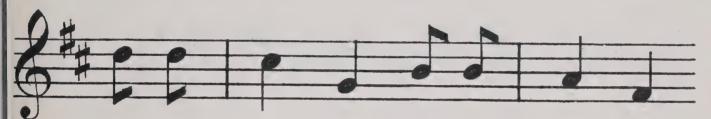
Busy Folks

From the German

German Folk Song



1. Will you tell me, Will you tell me, 2. Will you tell me, Will you tell me,



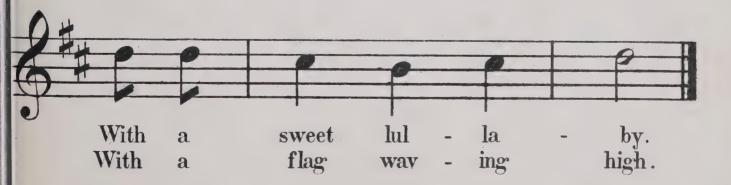
Lit - tle Lit - tle maid, what you are lad, what you are

do - ing?



Rock - ing Play - ing dol - ly, rock - ing sol - dier, play - ing

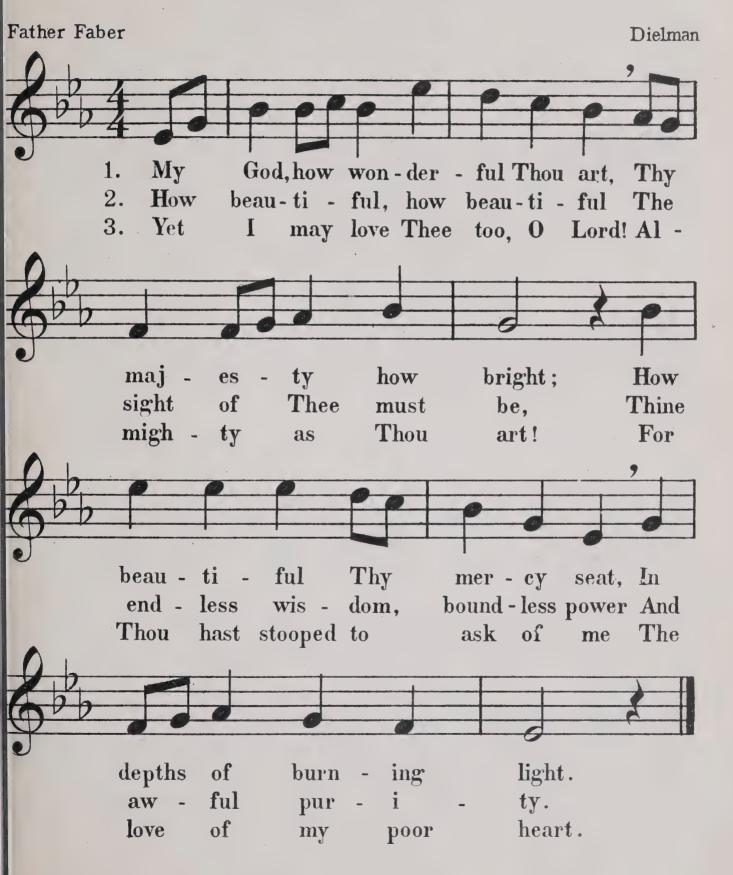
dol - ly sol - dier



Little Things

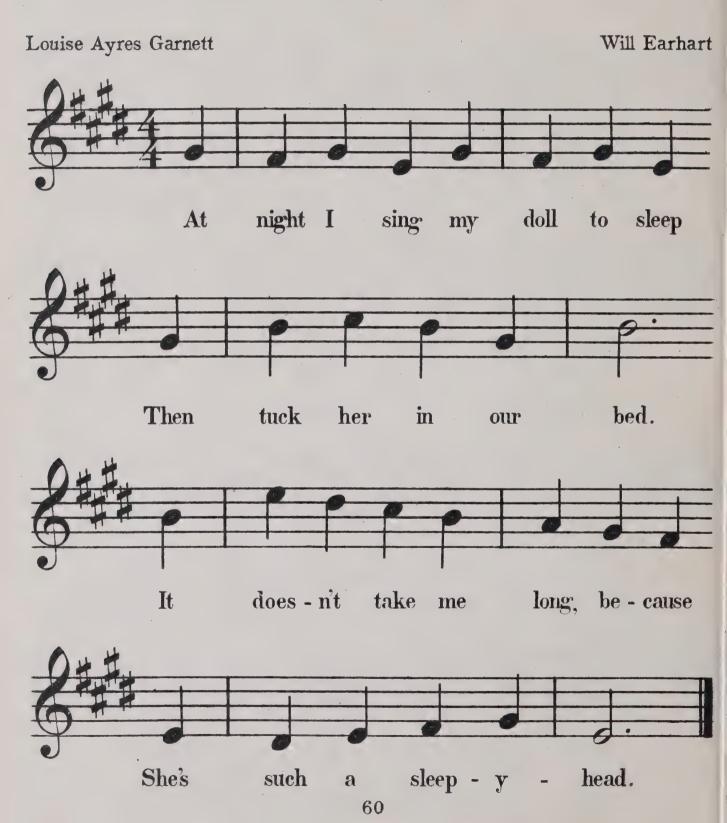
Rt. Rev. Bishop Gilmore (?) German	Melody
2#2	
(1)	
1. Lit - tle drops of wa - ter,	
2. Thus the lit - tle min - utes,	
3. Thus our lit - tle er - rors	
4. Lit - tle deeds of kind - ness,	
6	
Lit - tle grains of sand,	
Hum - ble though they be,	
Lead the soul a - way	
Lit - tle words of love,	
A 0 0 0 0	
Make the migh - ty o - cean,	
Make the migh - ty a - ges	
From the path of vir - tue,	
Make our earth an E - den,	
	118
And the pleas - ant land.	-
Of e - ter - ni - ty.	
Off in sin to stray	
Like the heav'n a bove	

God's Greatness



Chapter VIII: Recurring Diatonic Figures, Simple

Sleepyhead



Virginia Baker

Bohemian Folk Song



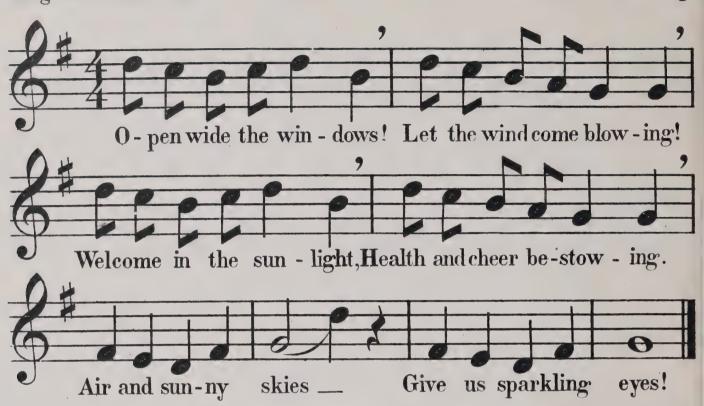
The Snail



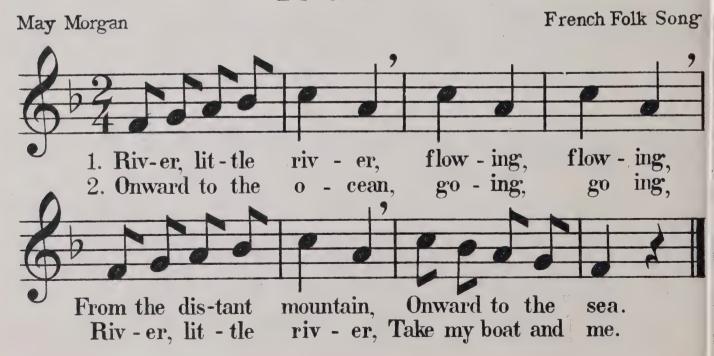
Air and Sunlight

Margaret Aliona Dole

Russian Folk Song



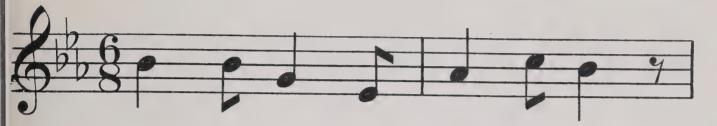
To a River



The Flowers' Friends

Anna M. Pratt

Old English Song

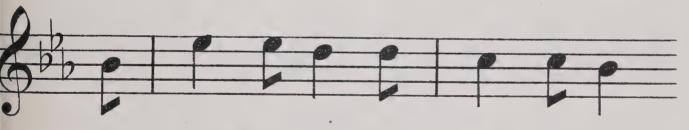


- 1. Lit tle snow flakes
- light ly fall,
- 2. Lit tle rain drops
- fall ing fast



Form a blan - ket
Wake the flow'rs when

o - ver all; win - ter's past;



They cov - er up the
And lit - tle sun - beams

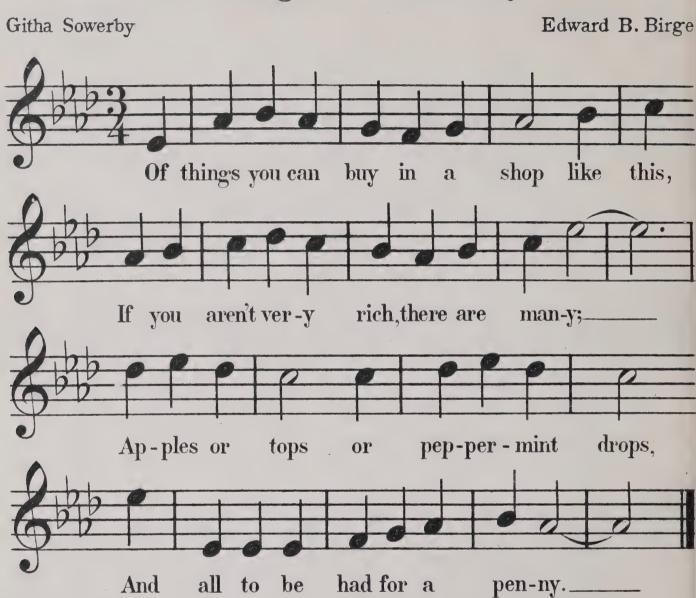
sleep - ing flow'rs shine to show



And keep them warm through win - ter hours.

The ba - by buds 'tis time to grow.

Of Things You Can Buy







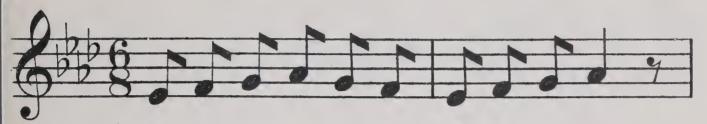


Chapter IX: Recurring Diatonic Figures, Varied

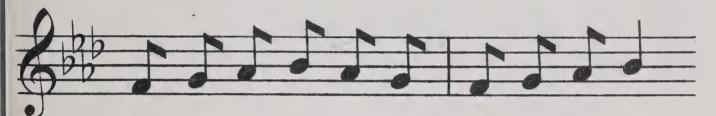
Higgledy, Piggledy

Kate Greenaway

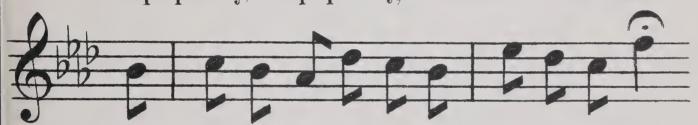
Horatio Parker



- 1. Hig-gle-dy, Pig-gle-dy, see how they run!
- 2. Hig-gle-dy, Pig-gle-dy, how can I tell?

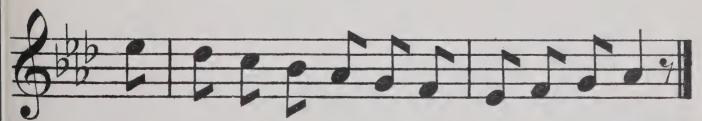


Hop-per-ty, Pop-per-ty, what is the fun? Hop-per-ty, Pop-per-ty, hark to the bell!



Has sun or has moon tum-bled in - to the sea?

The rats and the mice ev - en scamper a - way;

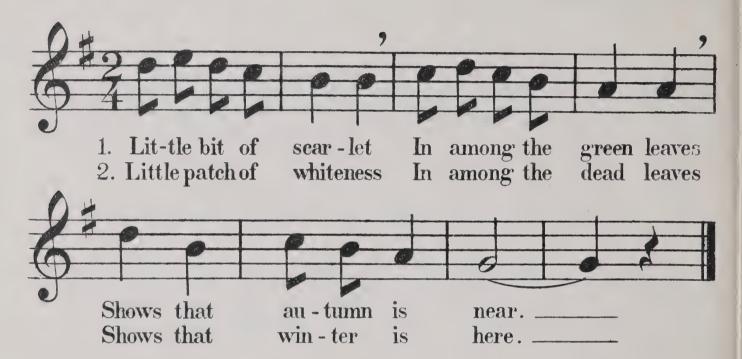


Oh, what is the mat-ter? Pray, tell it to me! Oh, who can say what may not hap-pen to - day!

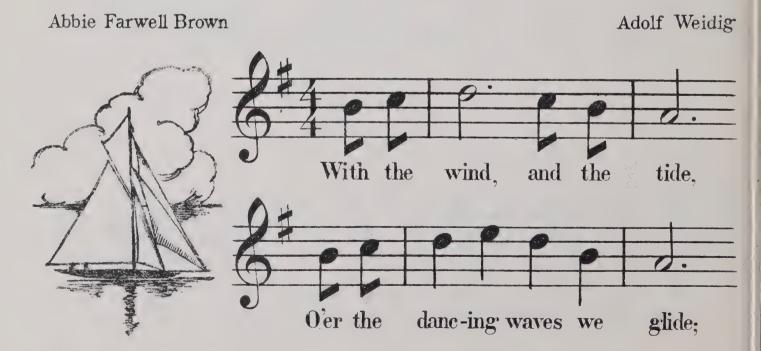
Signs

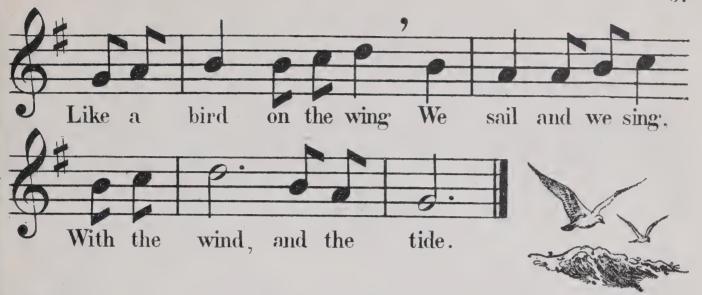
Annie N. Bourne

English Folk Song

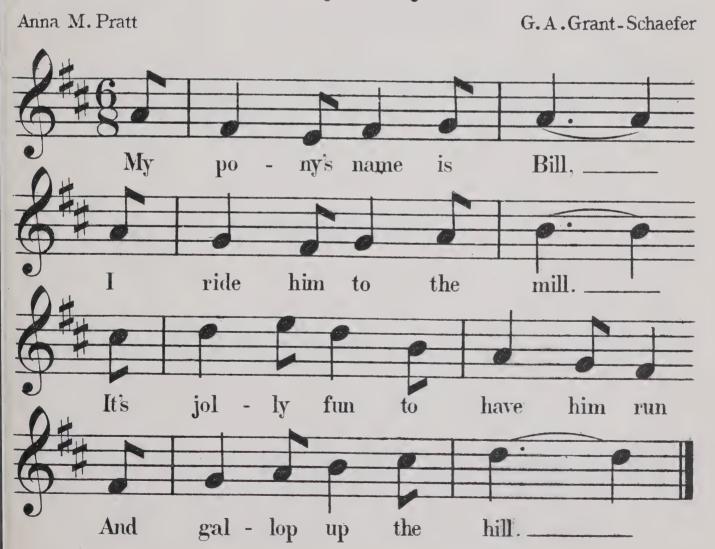


The Boat





My Pony



And

they

can

My Dolly's Name

My dol-ly's name is Ros-a - lie, I'm sure she's ver - y fond of me;

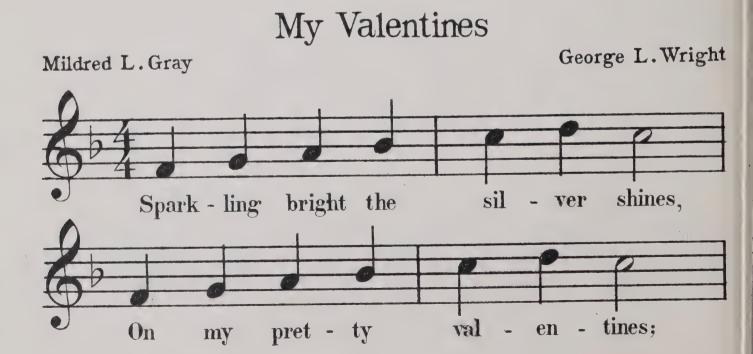
Her cheeks are pink, her eyes are blue,

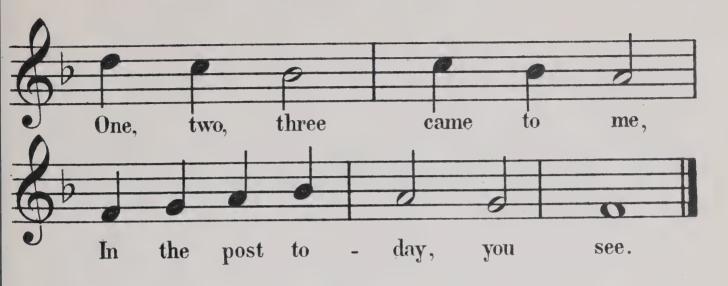
shut

and

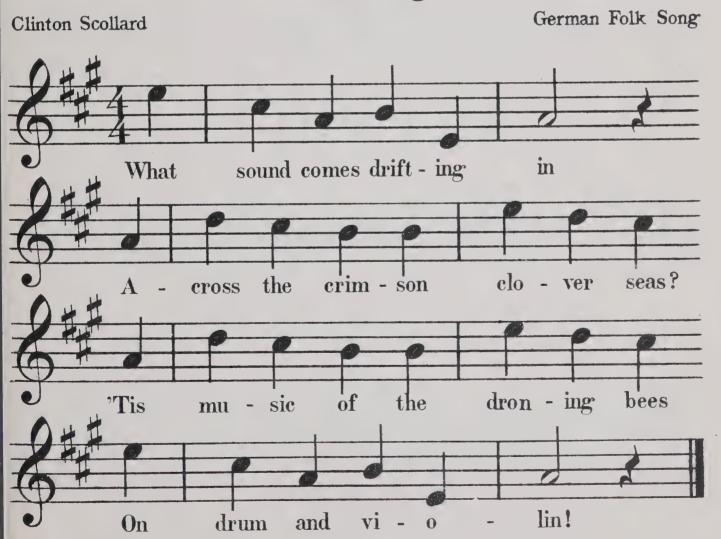
pen

too.





Bee Song

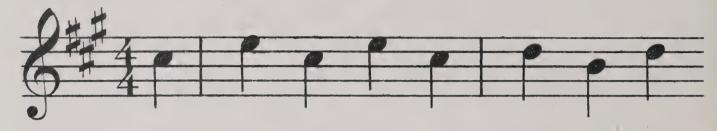


Chapter X: Melodies Progressing by Intervals

Street Music

Nellie Poorman

German Folk Song

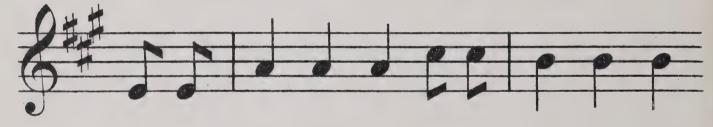


- 1. The
- or gan grind-er
- plays a tune, two - step gay

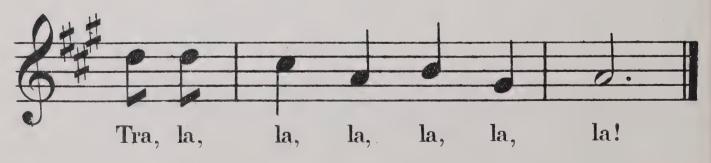
- 2.. A
- mer ry waltz or



No mu - sic so en - tranc - ing; Will set the chil - dren dane - ing;



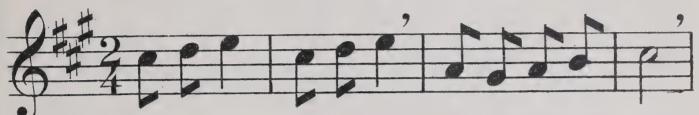
Tra, la, la, la, Tra, la, la, la, la,



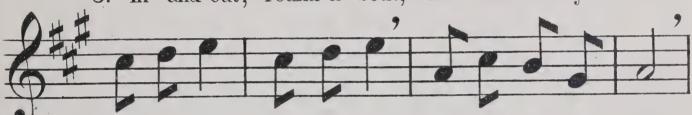
At the Dance

Abbie Farwell Brown

Finnish Melody



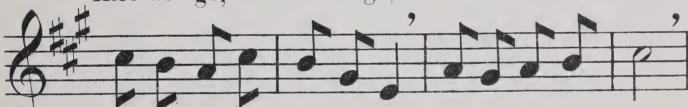
- 1. "Lit tle maid, lit tle maid, Will you dance with me?"
- 2. Read-y now, make a bow, Bending with the knee,
- 3. In and out, round a -bout, Glide the mer-ry feet!



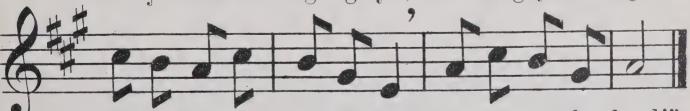
"Thank you, Sir, thank you, Sir! Hap-py I shall be."

Up a - gain, turn - ing then, Eas - y as can be!

Here we go, there we go, To the mu-sic sweet!



"Let us join the oth-ers now, Give to me your hand; Sliding with the lit-tle foot, Pointing out the toe, Ros-y cheeks and laughing eyes, Col-ors gay and bright,



First a curt-sey
Now the oth-er
Like a flock/of

then a bow; Lis-ten to the band!" forward put, There's the way to go! but-ter-flies, Flit-ting in the light.

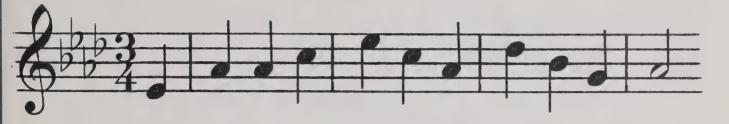


We will be true, we will be true to thee till death.

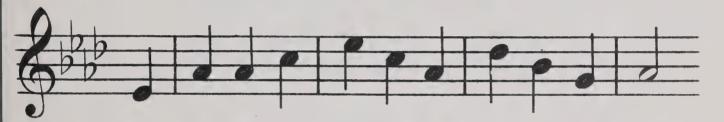
Feeding the Flock

Dora H. Stockman

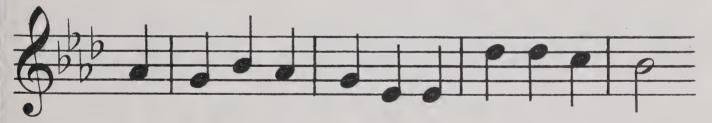
German Folk Song



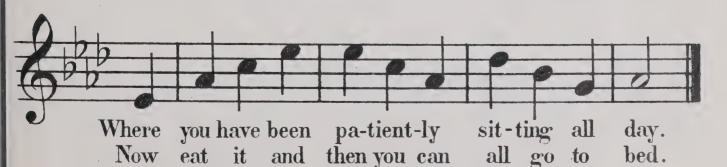
- 1. Come Bid-dy, come Speckle, come chick-a-chick,
- 2. You dear ba-by chicks, with your ti-ny peep, peep,



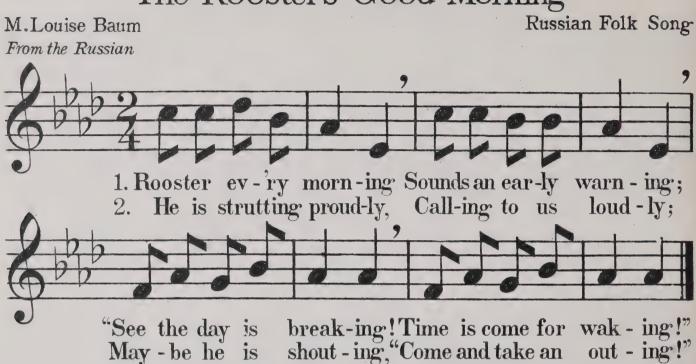
And old Cock-a - doo-dle, come running, quick, quick; All cuddled neath mother-hen, go-ing to sleep,

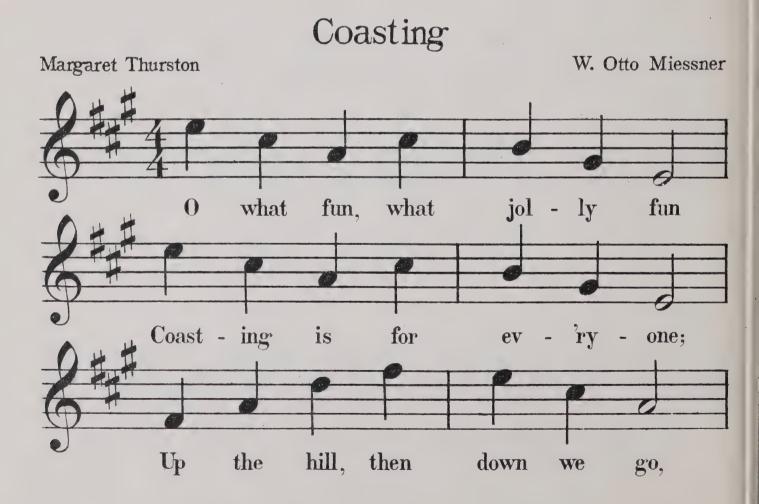


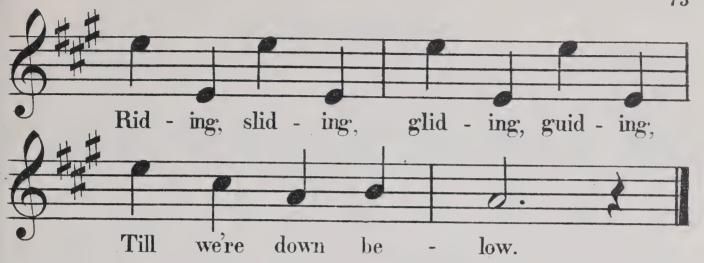
Come White-y, fly down from your nest in the hay See here is your sup-per of yel-low corn-bread,



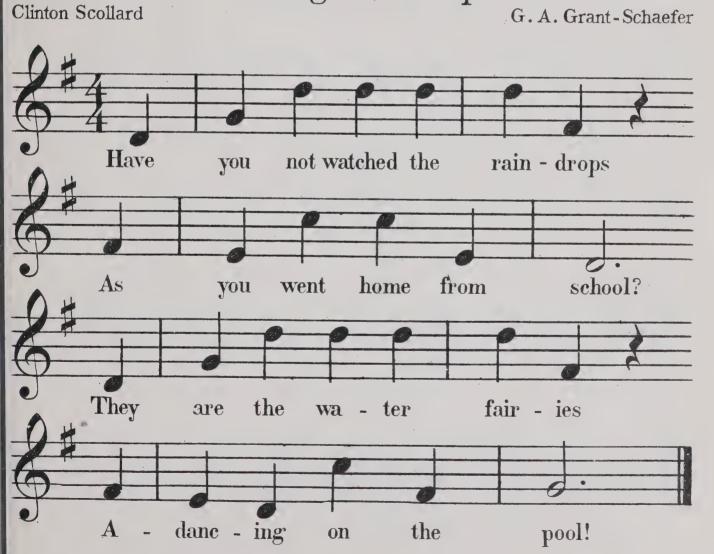
The Rooster's Good Morning







Dancing Raindrops



Mistress Mary



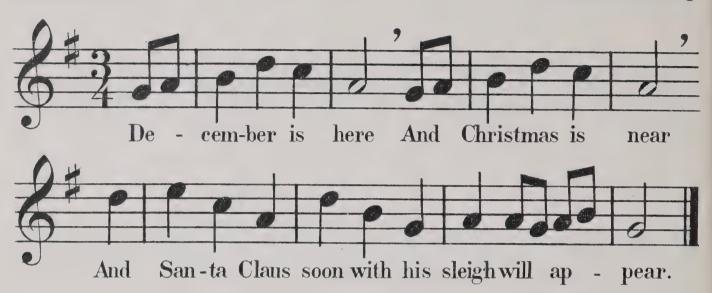
Ant Tiny



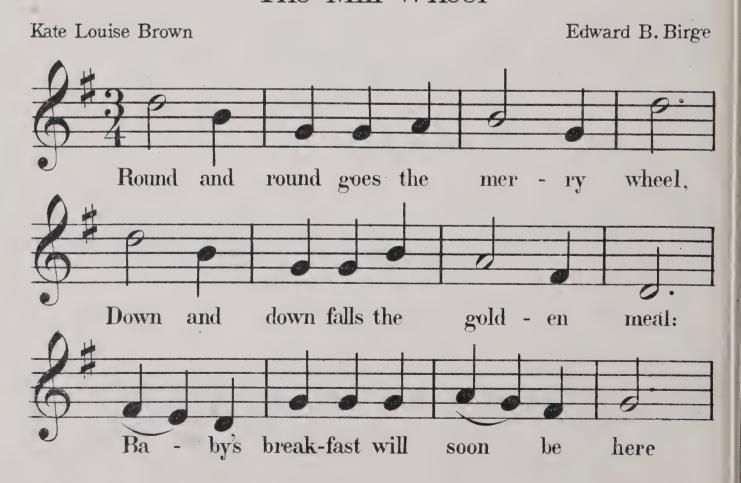
December

Anna M. Pratt

German Folk Song



The Mill Wheel





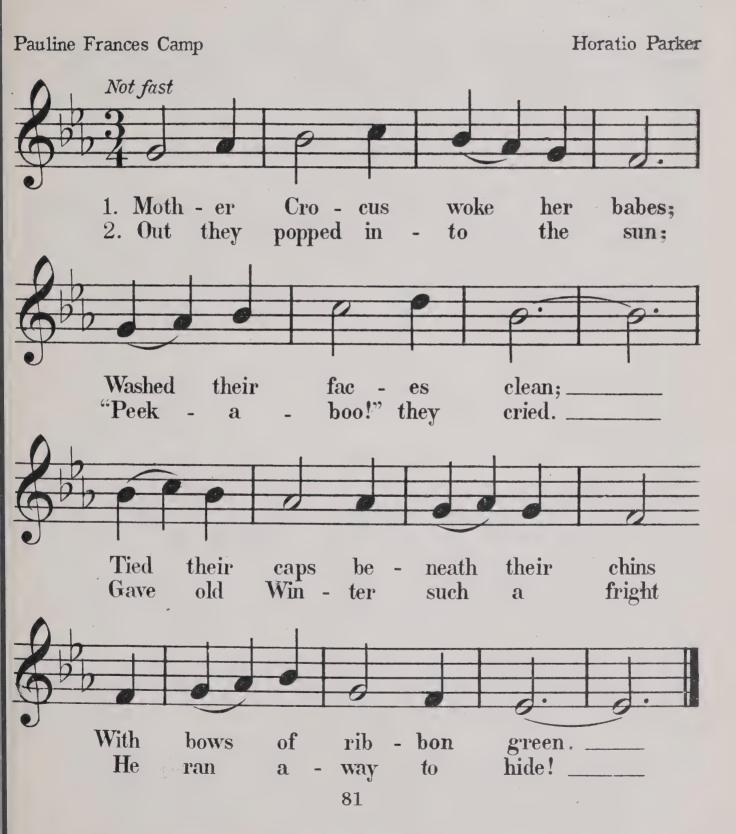


A Song Without Words Wilhelmina Seegmiller Robert Just a song with - out the words Is like sing - ing 2. First you see a patch of blue Sail-ing thro a 3. Then a breeze goes play-ing by And you see 4. Oh, a song with - out the words like sing-ing Is of For you sing, "Tra - la - la - le!" the birds. "Tra - la - la - le!" And you sing, at you, tree but - ter - fly; A great bee Buzz - es a - long the birds, "Tra - la - la - le!" For you sing. And the things put in you see. _ And in the and put sky tree. _ So put them in the you song. _

the things you And put in see.

PART THREE: MISCELLANEOUS SONGS FOR SIGHT READING

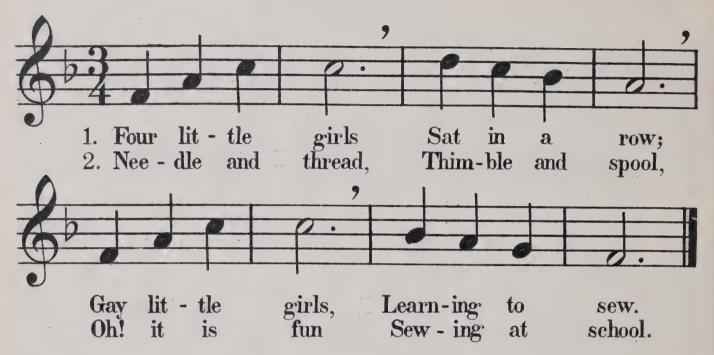
Peek-a-boo



Sewing School



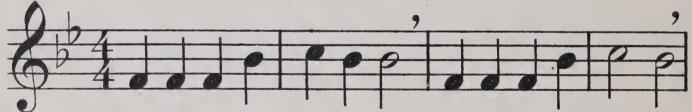
W. Otto Miessner



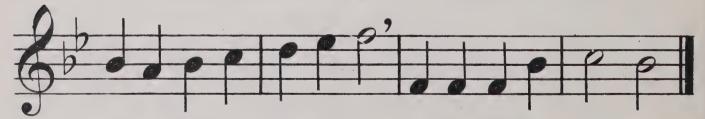
Nutting

Minnie Leona Upton

Edward B. Birge



- 1. Oh, the glad Oc to-ber days, When the nuts are fall ing;
- 2. See the nuts come tumbling down! On the leaves they pat-ter;



When the air is soft with haze And Bobwhite is call - ing. Lit-tle squirrels, ruddy-brown, Wonder what's the mat - ter.

Children of the Heavenly King

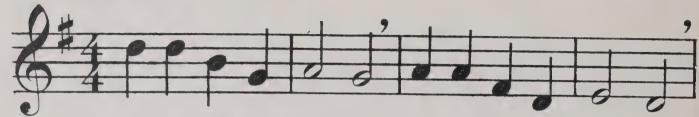


ness

Cloud Pictures

Kate Louise Brown

Edward B. Birge



- 1. Sail-ing off to geth er In the pleasant weath er,
- 2. Now they turn to hors es Prancing in their cours es.
- 3. Ba-by lambs are sun-ning, Fleecy white and cun ning;



See the cloud ships move a-long Light-ly as a feath-er. Then there comes a captain strong Marching withhis forc-es. But the shepherd drives them on, See how fast they're run-ning!

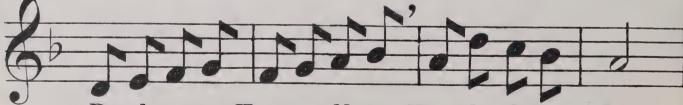
The Thunder

Minnie Leona Upton

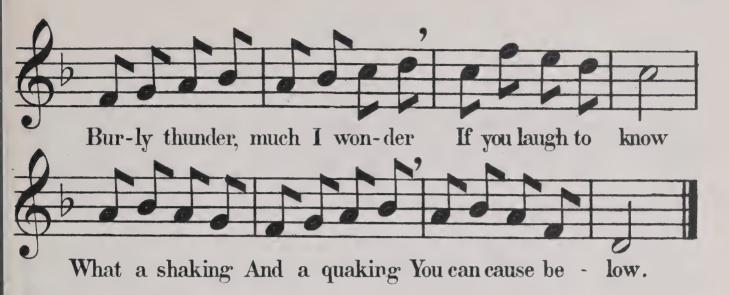
Marshall Bartholomew



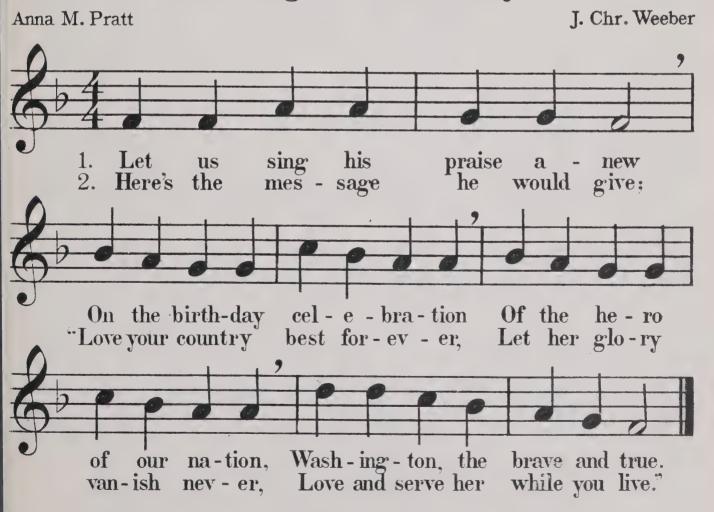
Rumble, rumble, Hear him grumble, All a-long the sky!



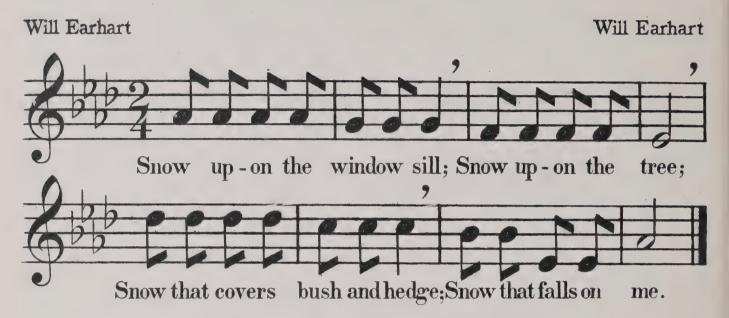
People scurry, Homeward hurry, When he blusters by.



Washington's Birthday



Snow



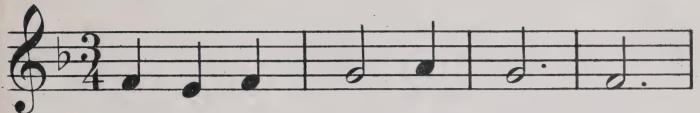
Autumn Leaves



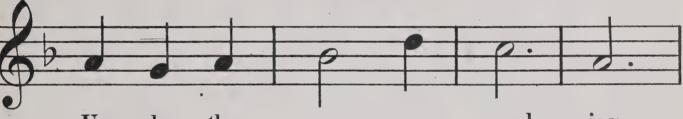
The River

Abbie Farwell Brown

Adolf Weidig



- the 1. ver
- Now with a
- On with a
- peb bles
- ple rip -
- leap and
- fall ing, glanc ing,
- tum ble.



Un - der the

Mer - ri - ly

In - to the

grass es

ward on -

and roar

crawl ing,

danc ing,

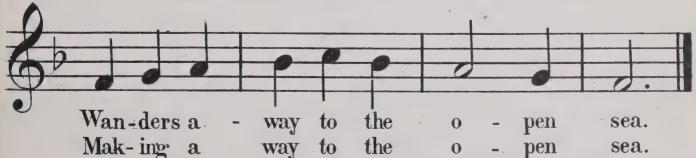
ble, rum



Slow - ly the riv - er, mead - ow In - to the Out of the and Deep - er strong - er,

Wid - en - ing ev er, shad ow,

Riv - er long no er,



Now it is

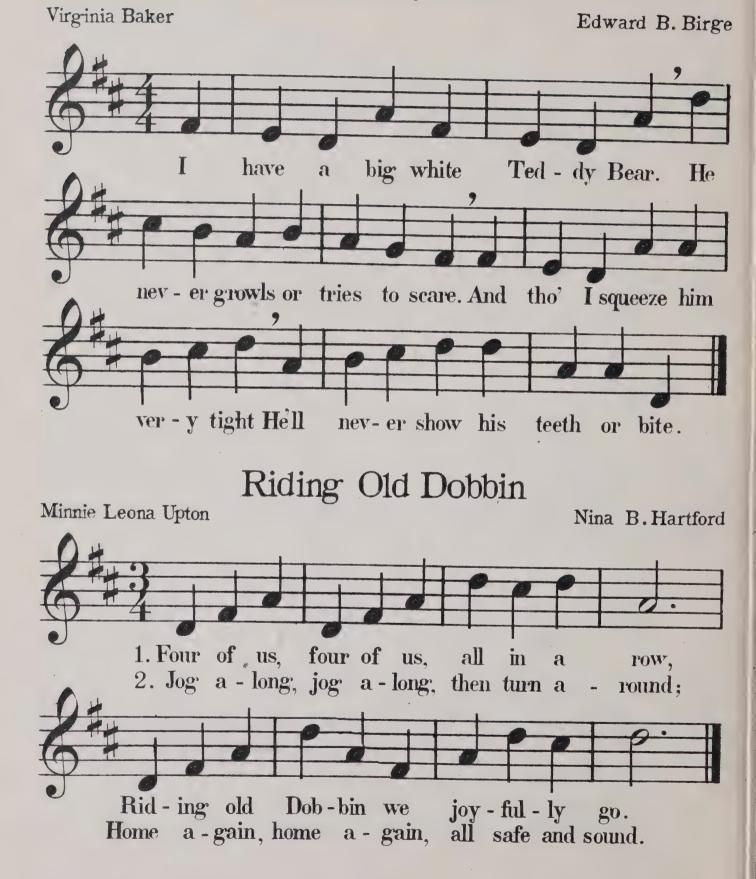
to the way the part of

pen 0

sea.

pen 0 sea.

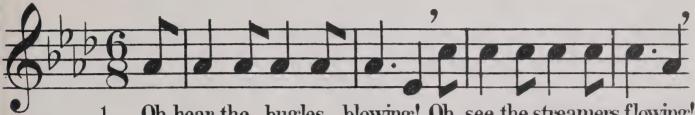
My Teddy Bear



Flag Song

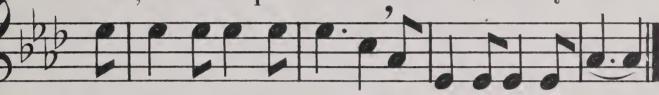
Alice C.D. Riley

English Game



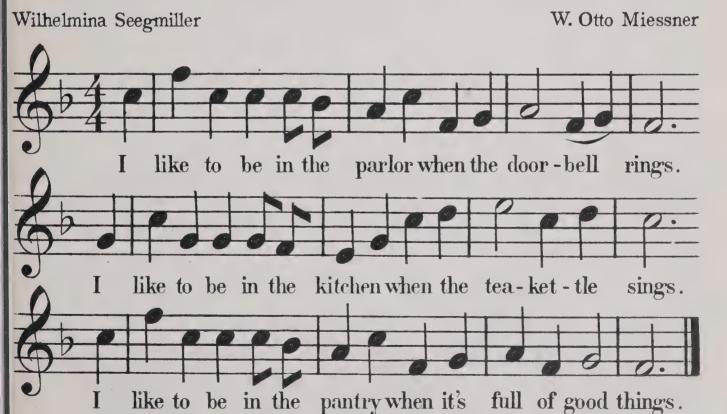
Oh, hear the bugles blowing! Oh, see the streamers flowing! 1.

Oh, stars and stripes for -ev -er! Dishonored be 2. ye never!



go-ing A-marching on pa - rade._ reg-i-ment is But stand for brave en-deav- or In bat-tle or pa-rade.

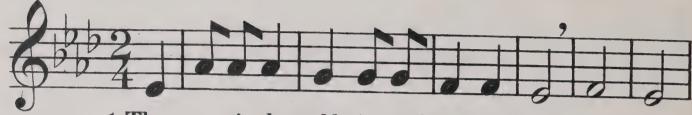
Good Cheer



The Oriole's Nest

Abbie Farwell Brown

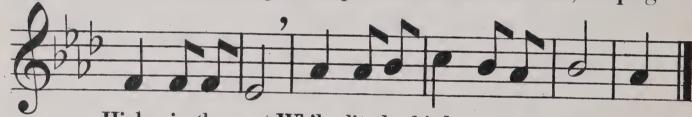
Norwegian Game



1. The o-ri-ole, gold, is at home at rest, Swinging,

lit-tle nest looks like a bas-ket small, Swaying, 2.The

3. The shadows grow deep round the wee brown nest, Creeping

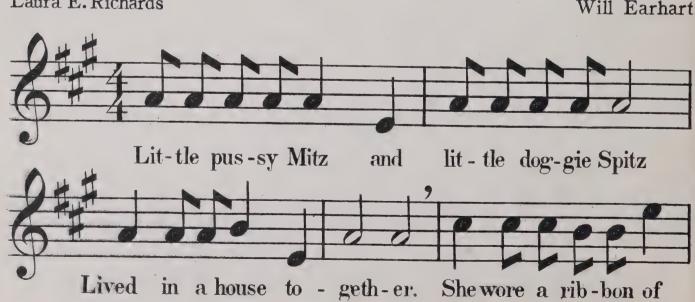


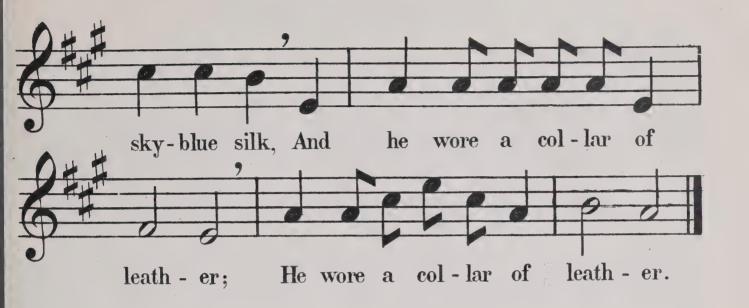
in the nest, While lit-tle birds are a - sing - ing. High o-ver all, While lit-tle birds are a - play - ing. High of the west, While lit-tle birds are a - sleep - ing. Out

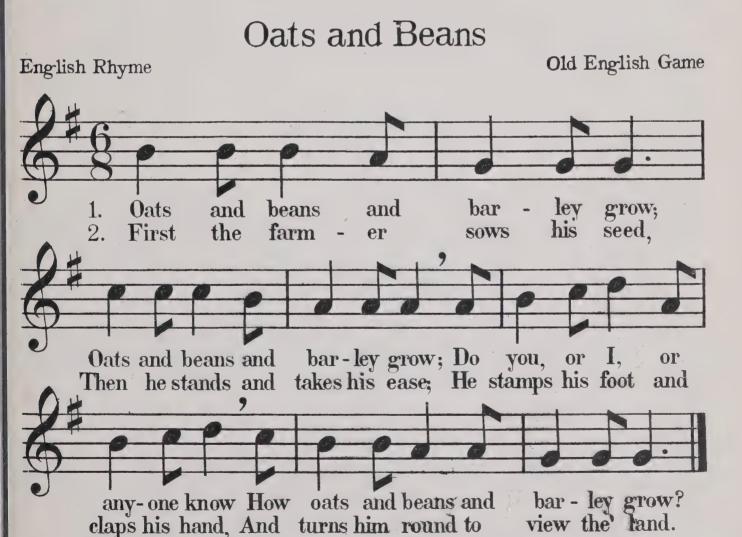
Pussy Mitz and Doggie Spitz

Laura E. Richards

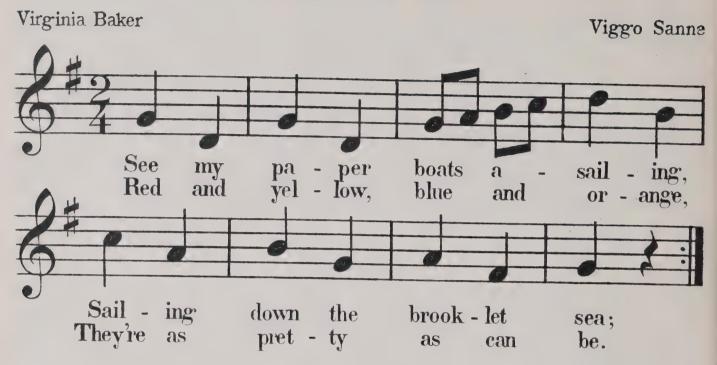
Will Earhart

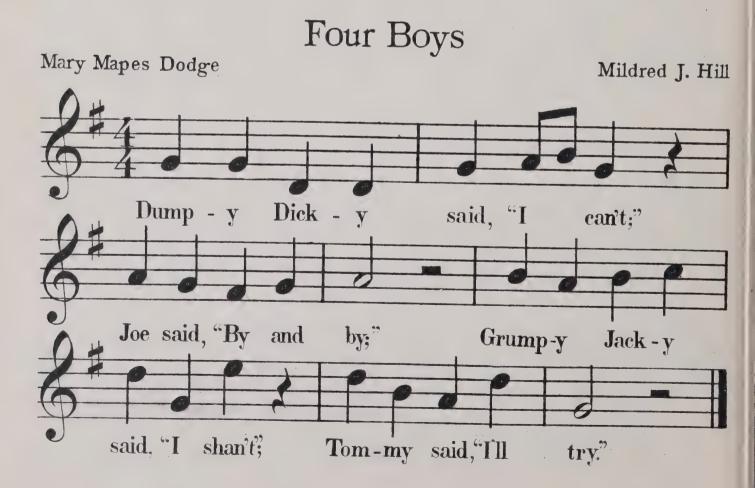




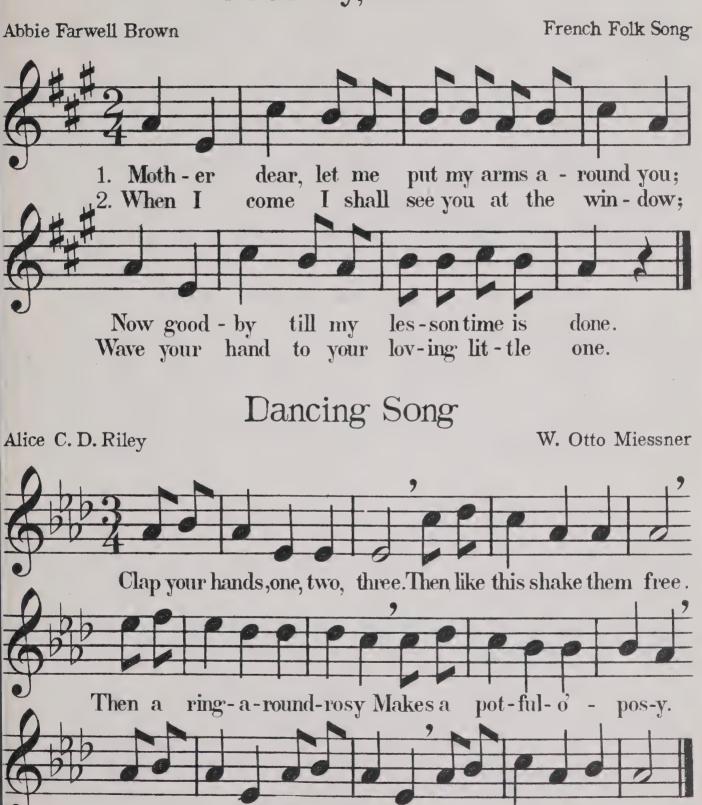


Paper Boats



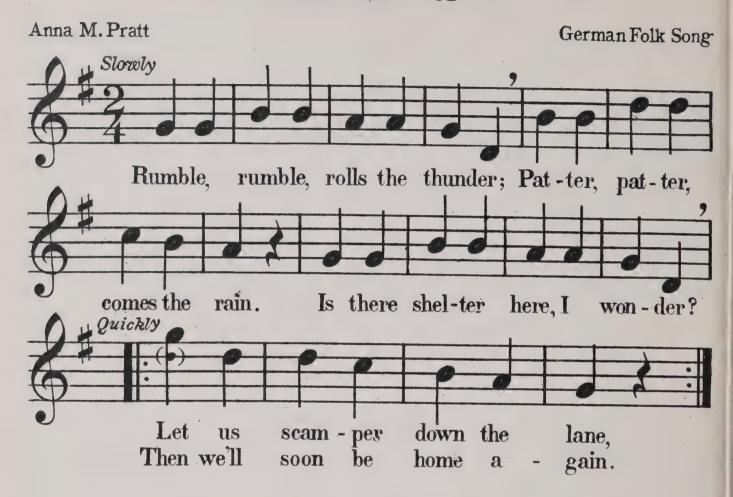


Good-by, Mother



Bending lightly, Bow po-lite-ly, For po-lite we must be.

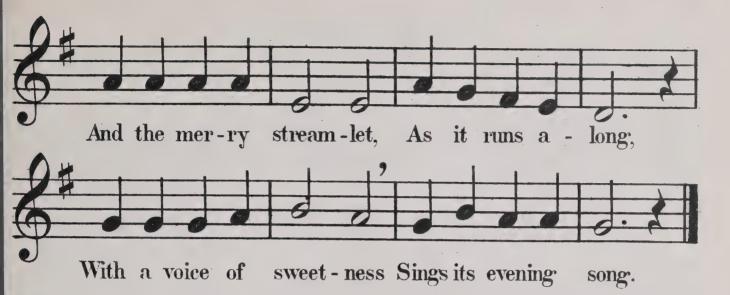
The Shower



Now the Sun is Sinking

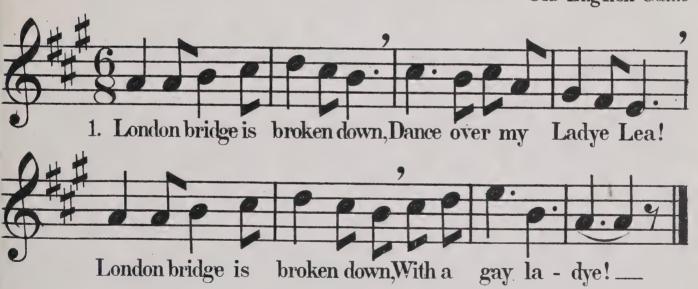
French Folk Song Now the sun is sink-ing In the golden west; Birds and bees and chil - dren All have gone to

rest:



London Bridge

Old English Game

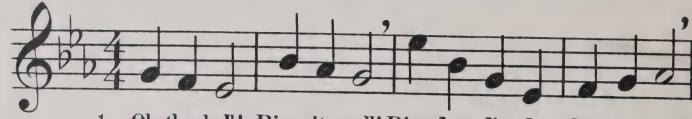


- 2. How shall we build it up again? Dance over my Ladye Lea, etc.
- 3. Silver and gold will be stol'n away, etc.
- 4. Iron and steel will bend and bow.
- 5. Wood and clay will wash away.
- 6. Build it up with stone so strong.

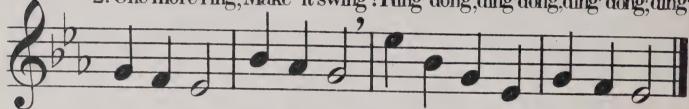
The Bell

Ann Underhill

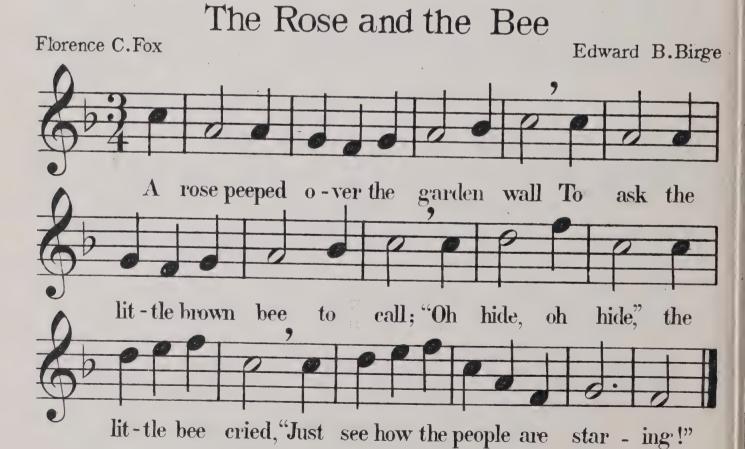
W. Otto Miessner



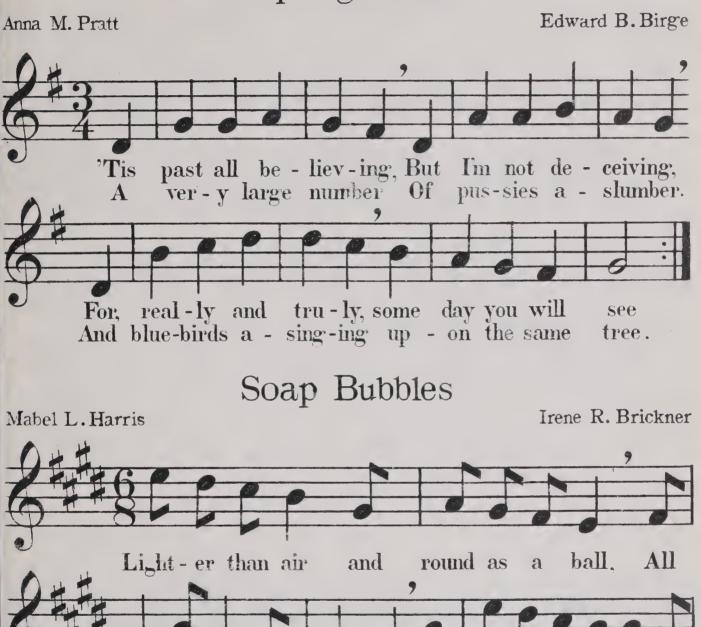
1. Oh, the bell! Ring it well! Ring dong, ding dong bell! 2. One more ring, Make it swing! Ring dong, ding dong, ding dong, ding!



Loud and strong; Hear the song; Ding dong; ding dong; ding dong; ling dong; ding dong; d



A Spring Puzzle



blow a soap bubble. It's gone as soon as it's seen.___

green:

It

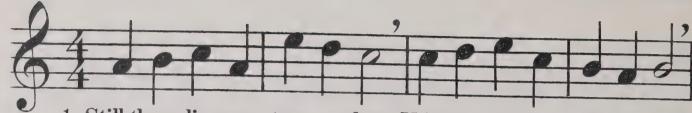
pink and blue and

is-nt much trouble to

Lingering Leaves

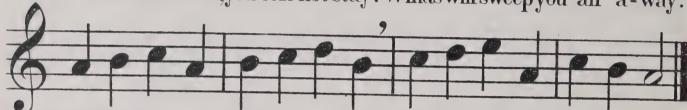
Abbie Farwell Brown

Adolf Weidig



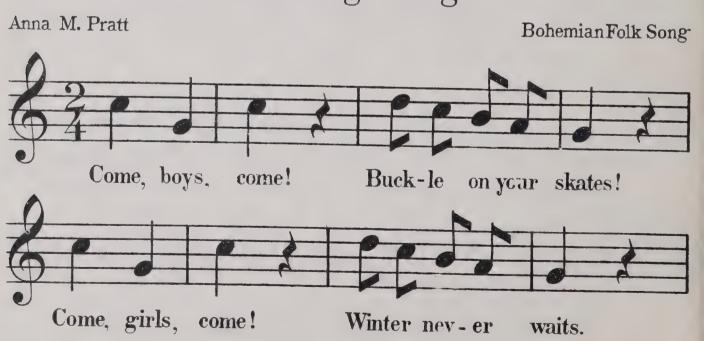
1. Still there lin-ger two or three Yel-low leaves up - on the tree.

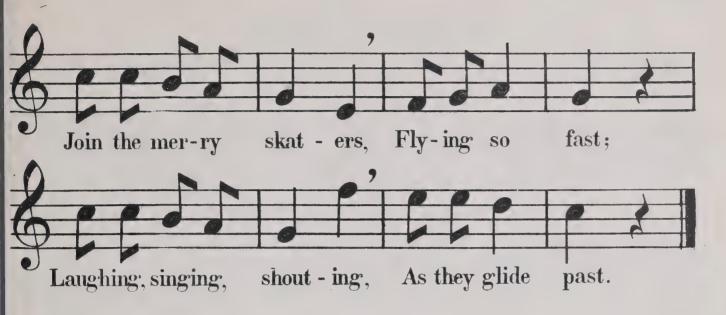
2. All their brother leaves have flown; They are left here quite a - lone, 3. Poor old leaves, you can-not stay! Windswill sweep you all a-way.



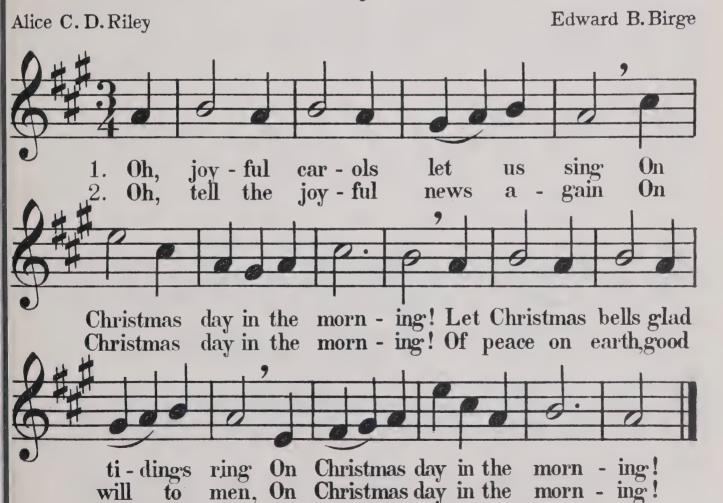
How they quiver, Shake and shiver, Fearing autumn's cru-el-ty! Fee-bly cling-ing, Wild-ly swinging, Roughly now by breez-es blown. Downward whirling, Madly twirling, Till you sleep and dream of May.

Skating Song

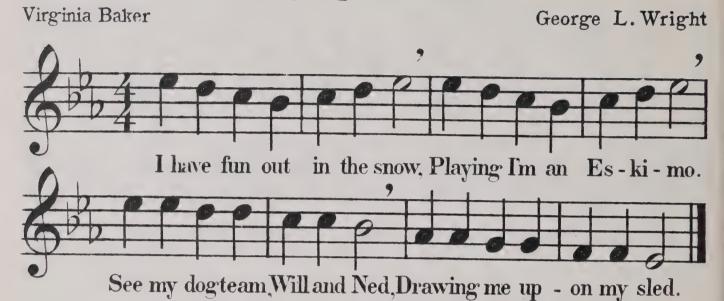




On Christmas Day in the Morning



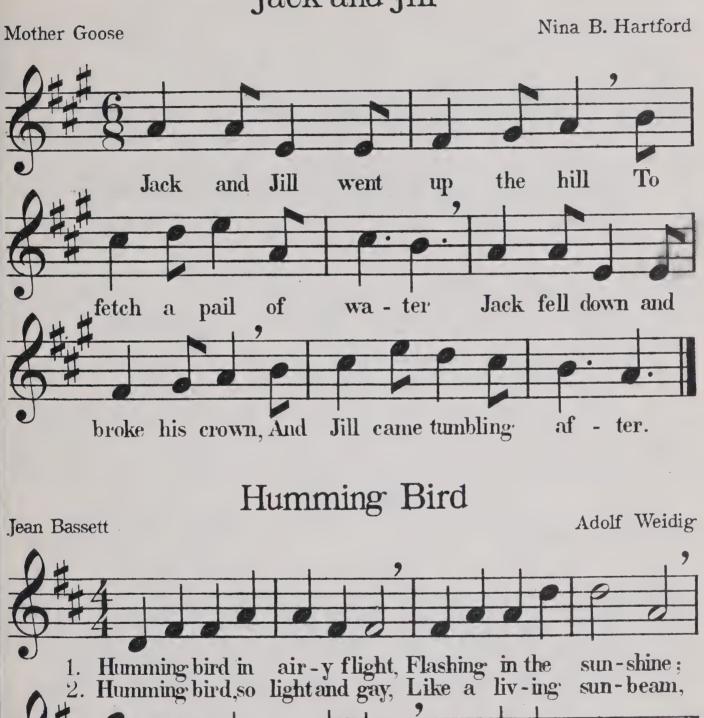
Playing Eskimo



Teeter-Tawter



Jack and Jill

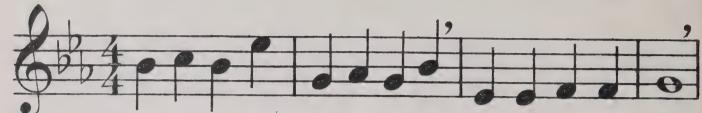


Lightly dip-ping, Honey sip-ping; From the flowers bright. Swiftly glancing: Ev-er dancing; Then you dart a - way!

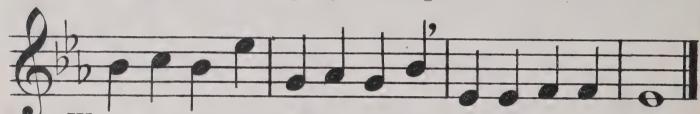
May Song

Country Rhyme

Charles L. Minturn



- 1. Spring is coming! Spring is coming! Birdies, build your nest.
- 2. Spring is coming! Spring is coming! Flow'rs are coming too.
- 3. Spring is coming! Spring is coming! All a-round is fair.

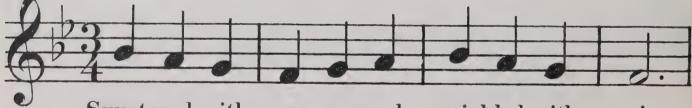


Weave to-geth-er straw and feather, Do-ing each your best.
Pan-sies, lil-ies, daf-fo-dil-lies, Now are com-ing through.
Shimmer, quiv-er, on the riv-er; Joy is ev-'ry-where.

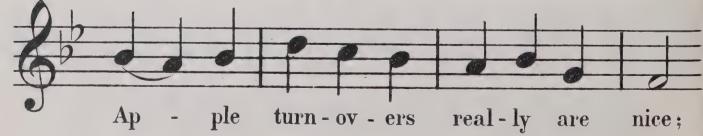
Mud Pies

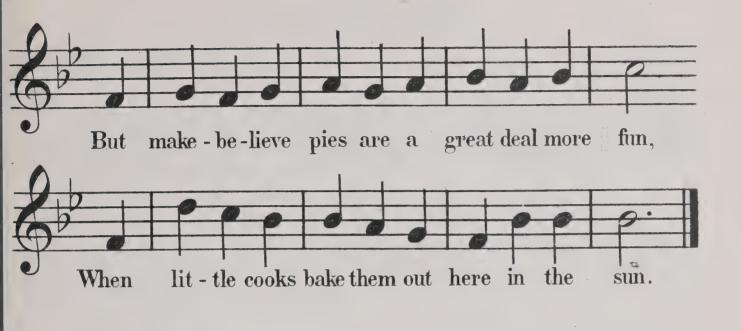
Margaret E. Sangster

Marshall Bartholomew

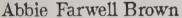


Sweetened with sug-ar and sprinkled with spice,

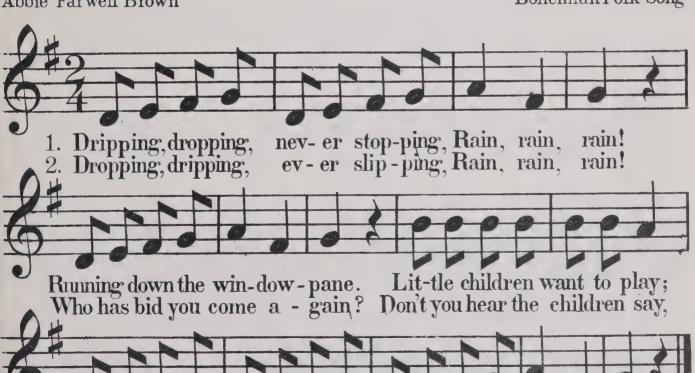




Rain

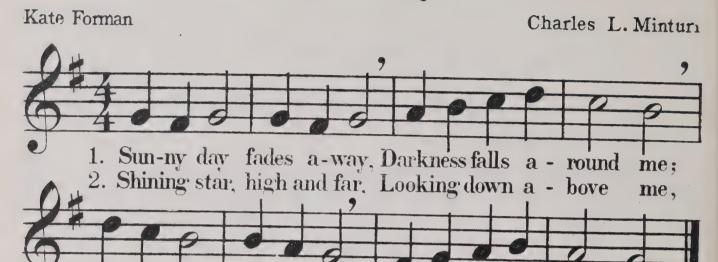


Bohemian Folk Song



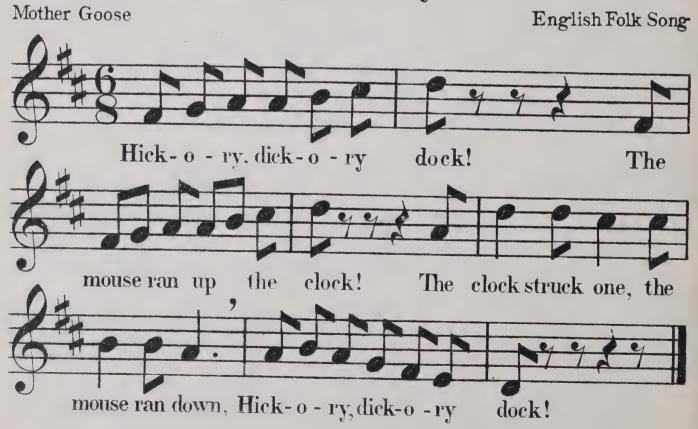
Slipping, slid-ing, ev-er glid-ing Wontyou please to go a - way? Dropping, dripping, ever slipping, Come a-gain an - oth - er day."

The Friendly Star

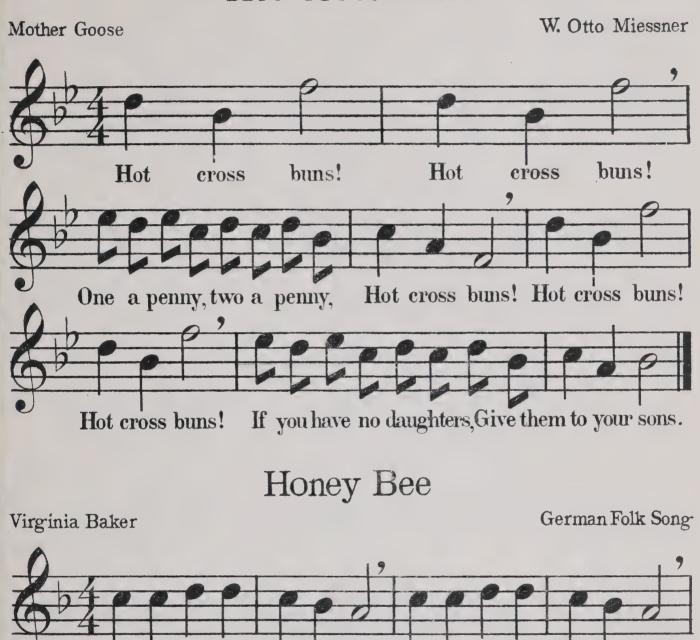


While a star, high and far, With its light has found me. Clear and bright all the night, Tell me, do you love me?

Hickory, Dickory Dock



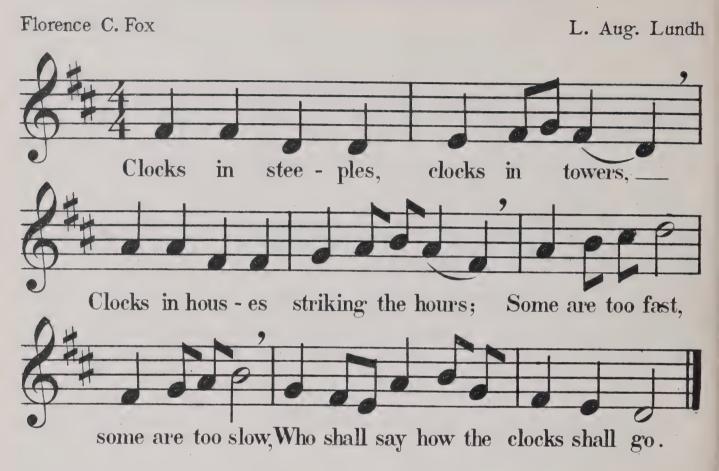
Hot Cross Buns

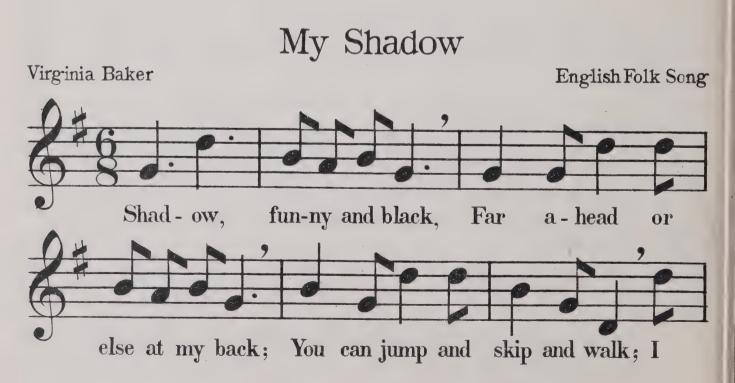


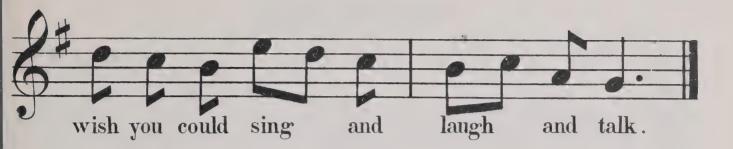
1. "Honey bee, now tell me, pray, Why you fly a - bout all day; 2." All day long the honey sweet, That the children love to eat,

'Mid the blossoms stray-ing, Are you on-ly play - ing?"
From the flowrs I gath - er, In the summer weath-er."

The Clocks of Rondaine







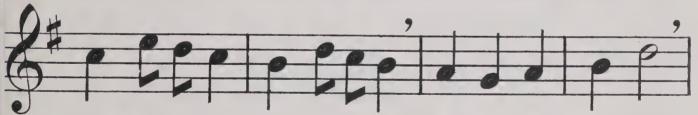
The Song of the Shell

Alice C.D. Riley

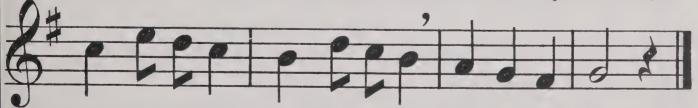
Dutch Folk Song



- 1. Shell of the sea, tell to me What is your song?
- 2. Shell of the sea, can it be Mermaids you've seen?
- 3. Shell of the sea, tell to me, When breakers roll,

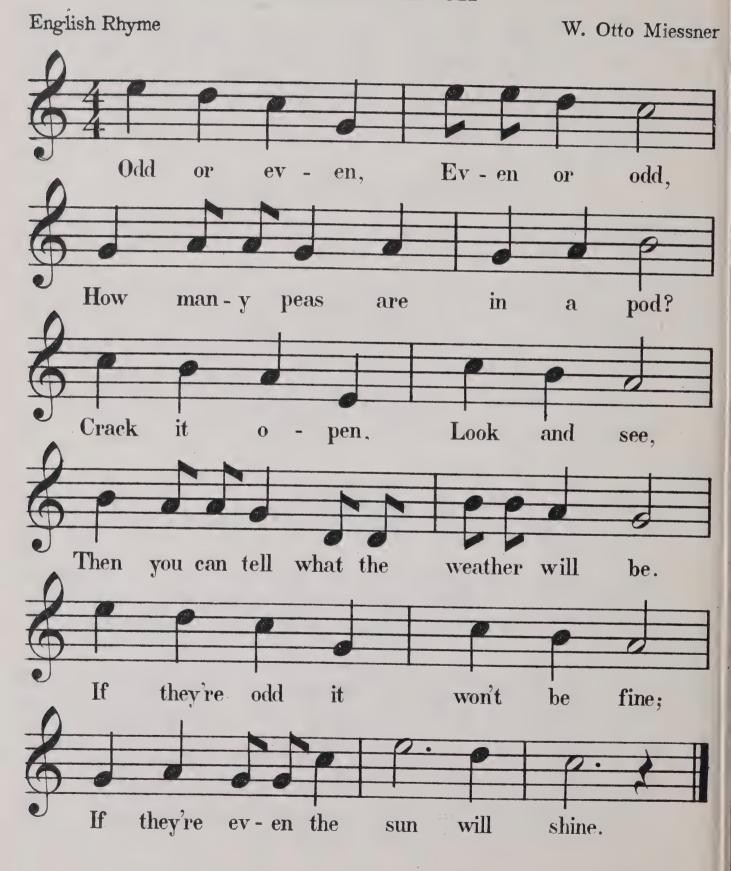


Soft-rounded tip, Pink, pearly lip, What are you humming? Soft-floating hair, White faces fair, Are they so love - ly? Surf-hors- es ride Down beaches wide, Where are they rac - ing?



Where minnows hide, How runs the tide? What is your song? Where curls the foam, Say, do they comb Tresses of green? There as they ride, Rush side by side, Who wins the goal?

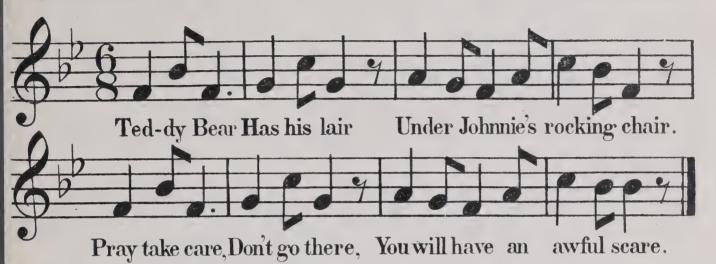
Odd or Even



Teddy Bear

Virginia Baker

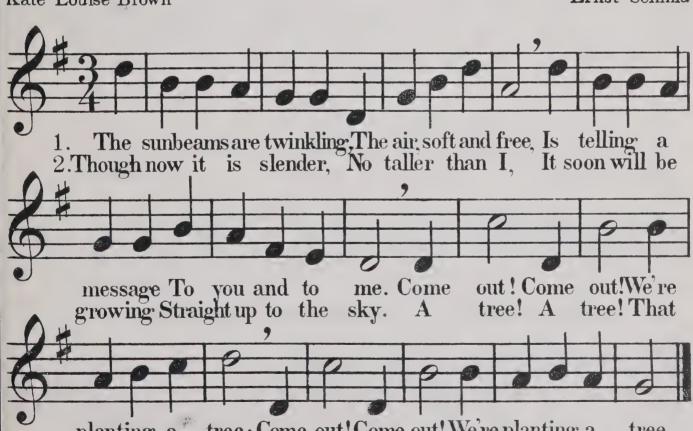
G. A. Grant-Schaefer



Arbor Day

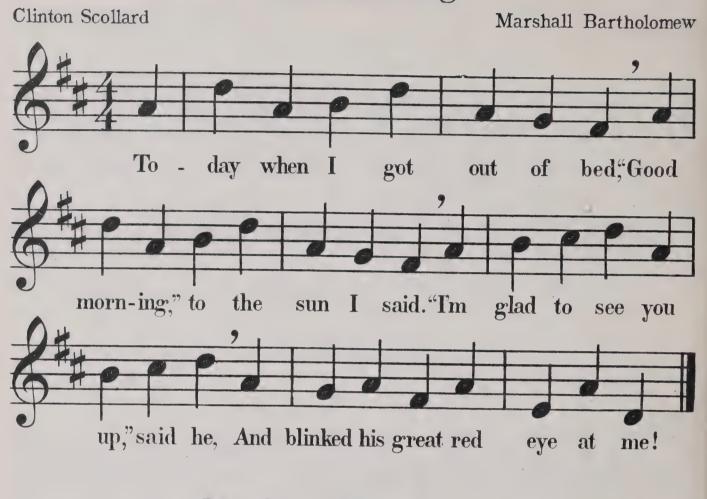
Kate Louise Brown

Ernst Schmid

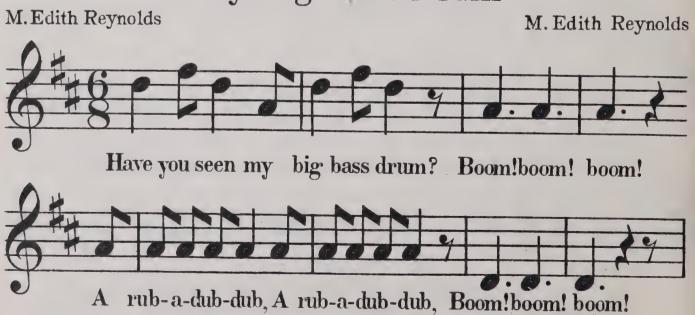


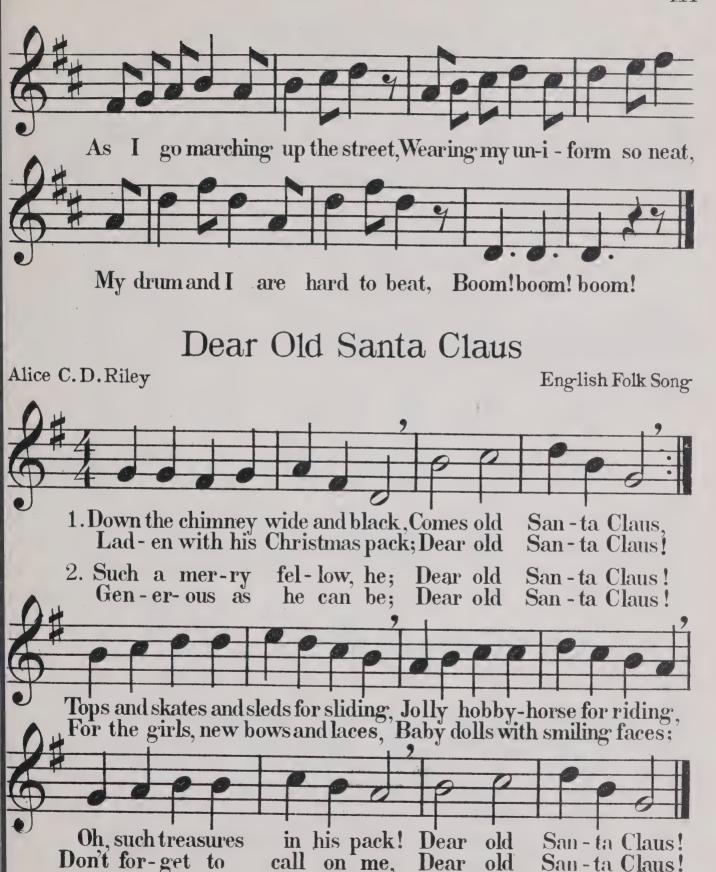
planting a tree; Come out! Come out! We're planting a tree. touches the sky; A tree! A tree! That touches the sky.

This Morning



My Big Bass Drum





King Baby

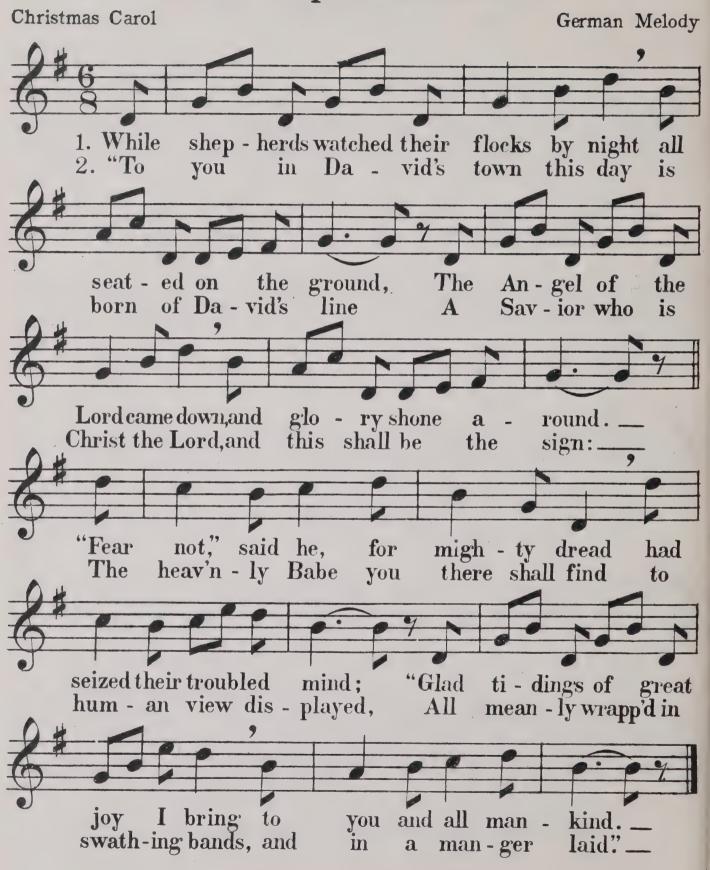


PART FOUR: ROTE SONGS

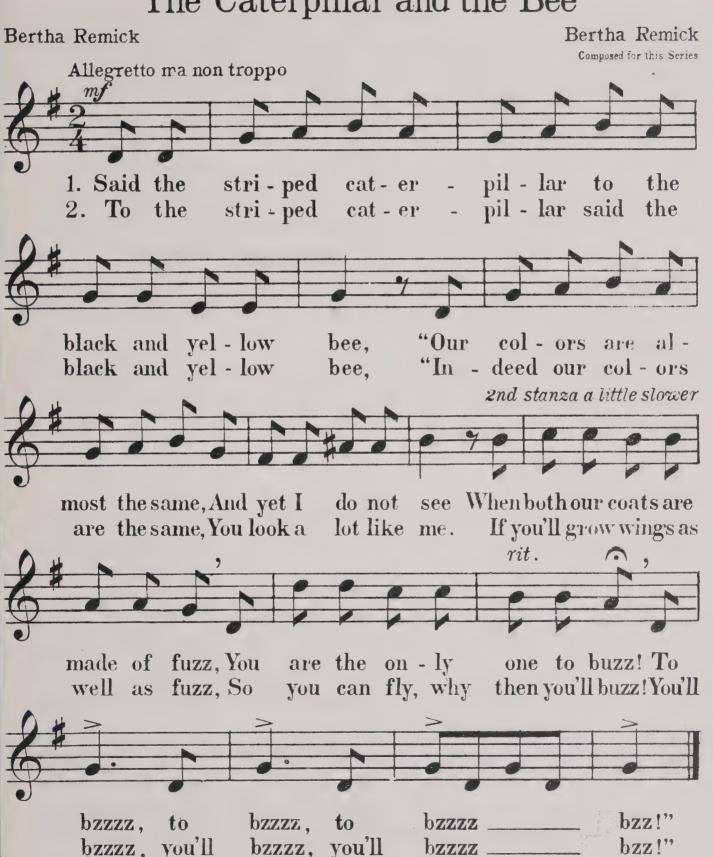
The Gingerbread Man



While Shepherds Watched



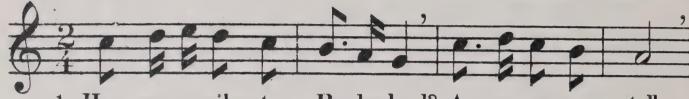
The Caterpillar and the Bee



Babyland

George Cooper

Gabriel Pierné Composed for this Series

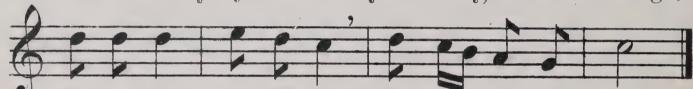


- 1. How many miles to
- 2. What can you see in
- 3. What do they do
- in 4. What do they say in

Ba-by-land? A - ny one can tell:

Ba-by-land? Lit-tle folks in white:

Ba-by-land? Dream and wake and play. Ba-by-land? Why the odd-est things;

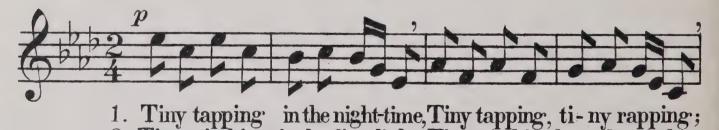


ring the To your right: Please to Up one flight, hell. Down-v heads. Cra-dle beds. Fac - es pure and bright. Laugh and crow Shout and grow; Jol - ly times have they. Might as well Try to tell What bird - ie sings.

The Elves and the Shoemaker

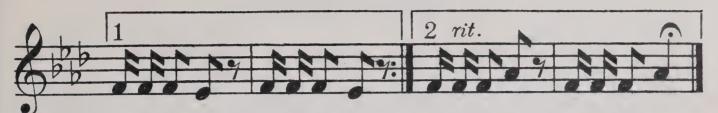
Florence C. Fox

W. Otto Miessner



2. Tiny stitching in the fire-light, Tiny stitching; hours bewitching;

While the cobbler's gently napping Tiny elves his shoes are tapping. Ev-ry night his store enriching, Tiny elves his shoes are stitching.



Rap-a-tap-tap, Rap-a-tap-tap!

Rap-a-tap-tap,Rap-a-tap-tap!

The New Soldiers

Kate Forman

Edward B. Birge



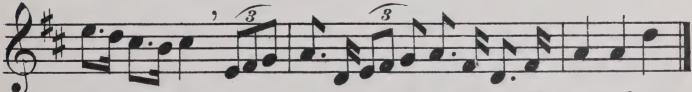
1. Oh, who will march with me, And my drum, drum? Be

2. Oh march and work a - way, As we should, should; To

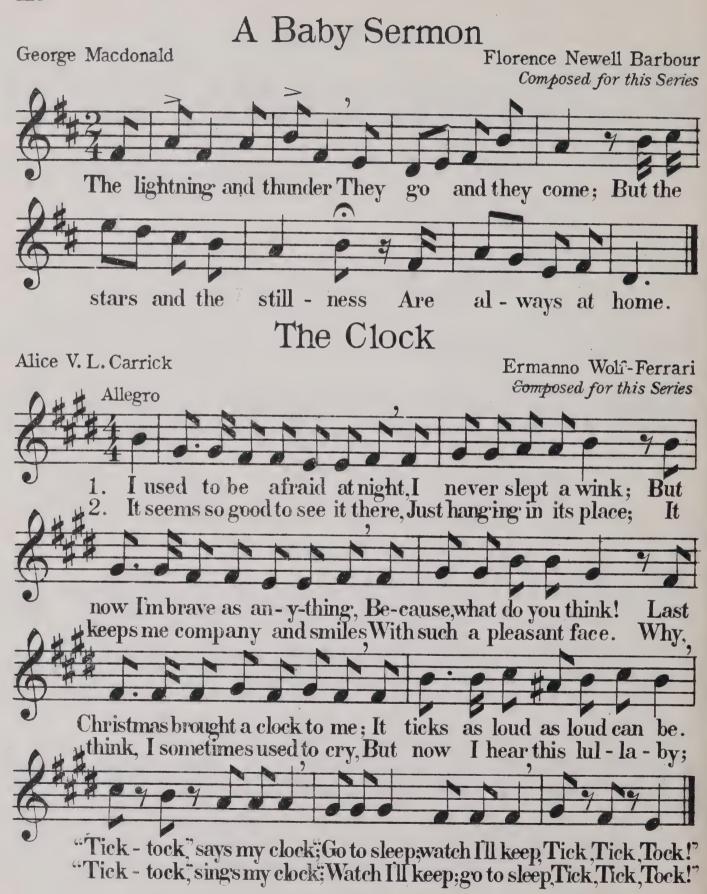
3. Oh, who will work with me' In the sun, sun, sun? To



ready and be steady, And come, come, come. There's work to do Formake our cit-y pretty Is good. good. good. With bu-sy feet We'll keep the green things growing Is fun, fun. We'll sow and hoe We'll



sol - diers true, Oh tramp the street, Till ev-ry-where we march along Is clean and neat. weed and mow; Our country needs such soldiers boys, So go, go, go.

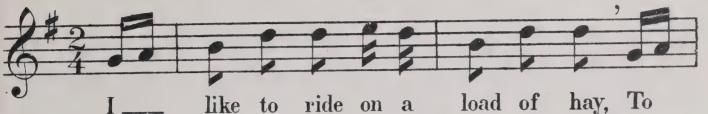


What I Like

Wilhelmina Seegmiller

George W. Chadwick

Composed for this Series

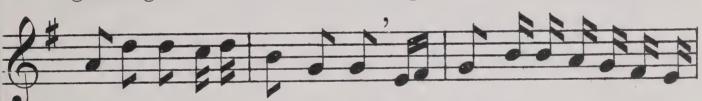




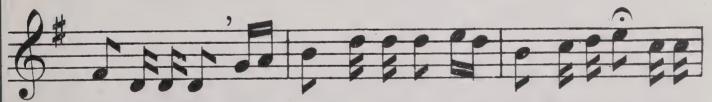
tramp in puddles on a rain-y day; To swing and swing on the



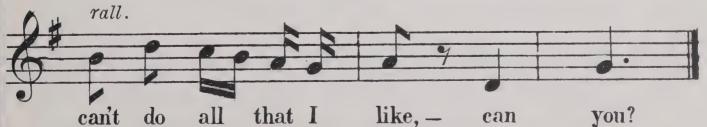
garden gate, And when there's company to sit up late. I_



like high up in the trees to climb, To eat sugar cookies six, or



sev'n at a time. But somethings I like it's best not to do, So I



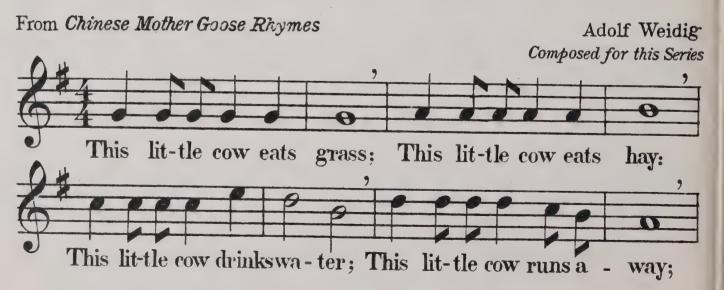
Strange Lands

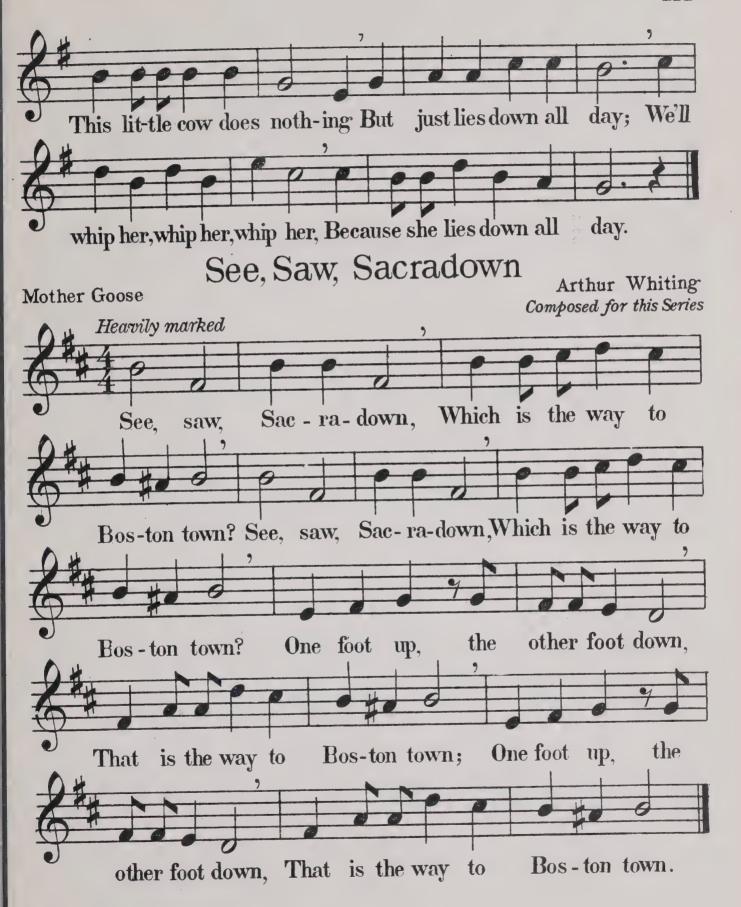
Laurence Alma-Tadema

W. Otto Miessner



The Five Toes

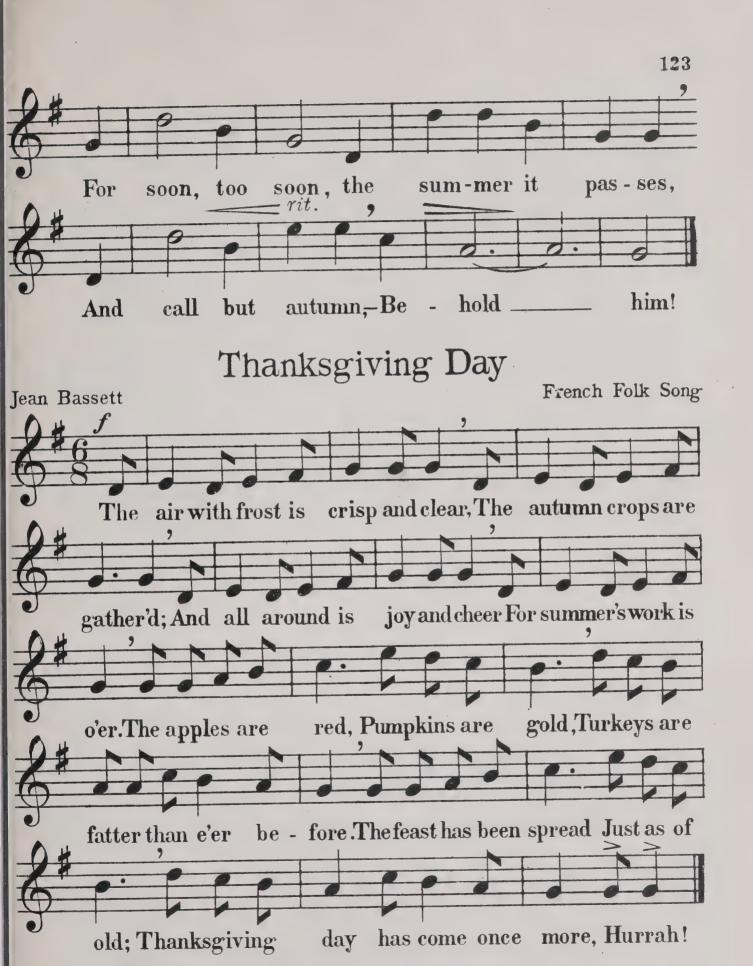




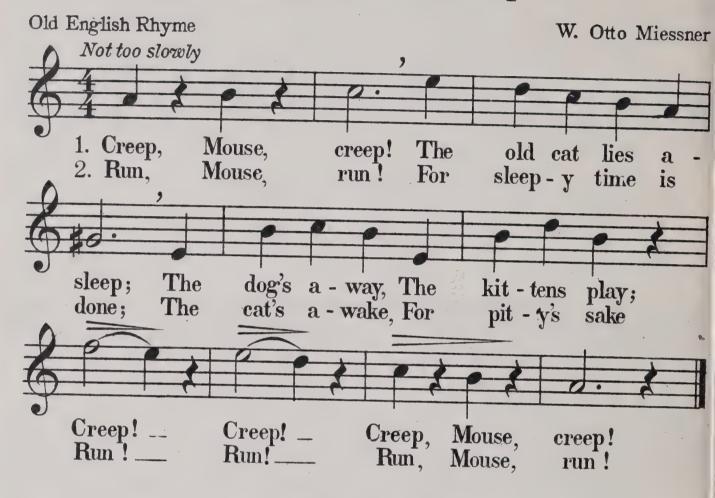
Farmyard Song

Edvard Grieg Allegro leggiero out, snow-white lambkin, come Come out, calf and Come, Puss, with your kit-ten, the sun's shi-ning now! out, yel-low duck-ling, come Come out,down-y chick-ling, That scarce-ly can sprawl, Come out at call! my pigeons Come, a - coo-ing, Fly out for your woo-ing!

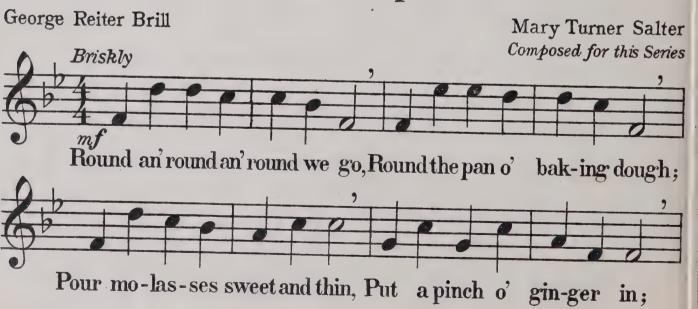
The dew's on the grass, Come out ere it pass!

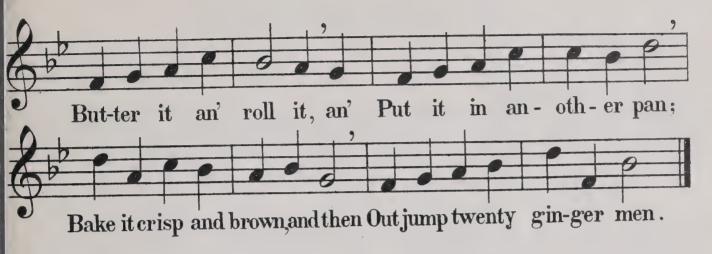


Creep, Mouse, Creep

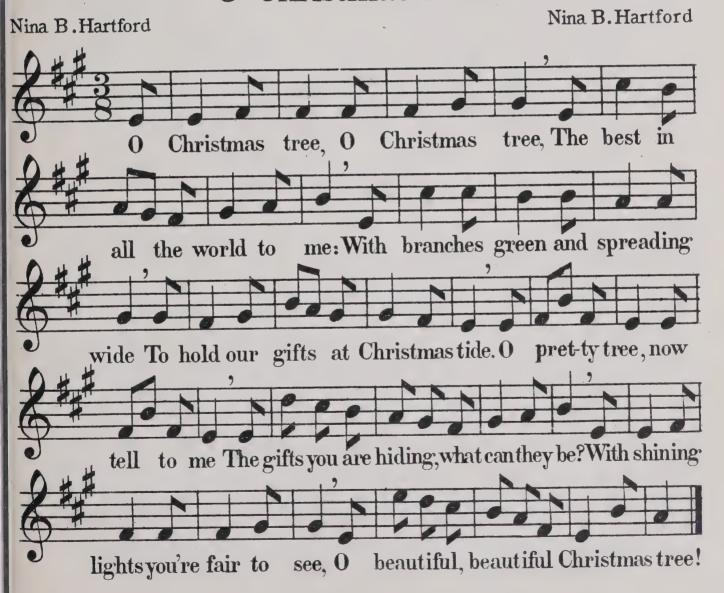


The Recipe





O Christmas Tree



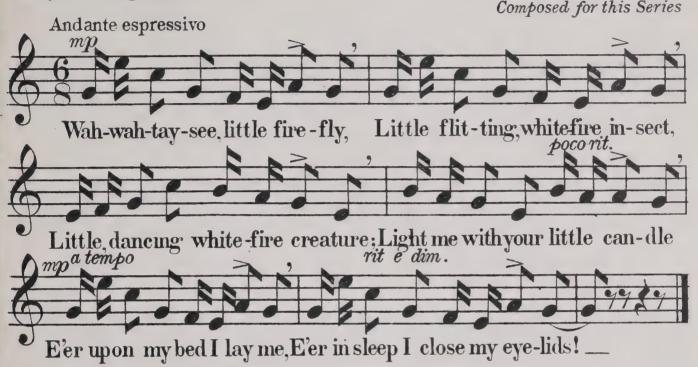
The Pussy Willows

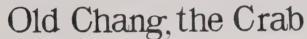


Wah-wah-tay-see

Henry W. Longfellow

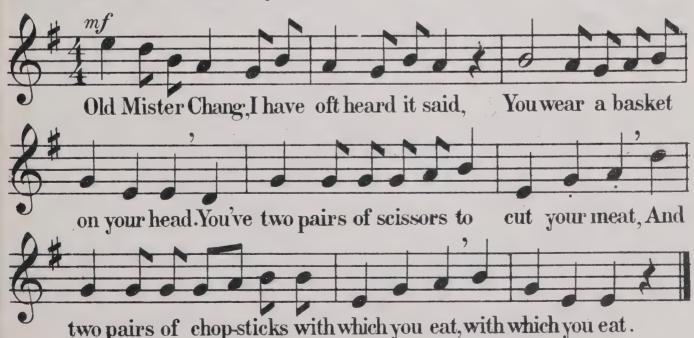
Alfred G. Wathall Composed for this Series



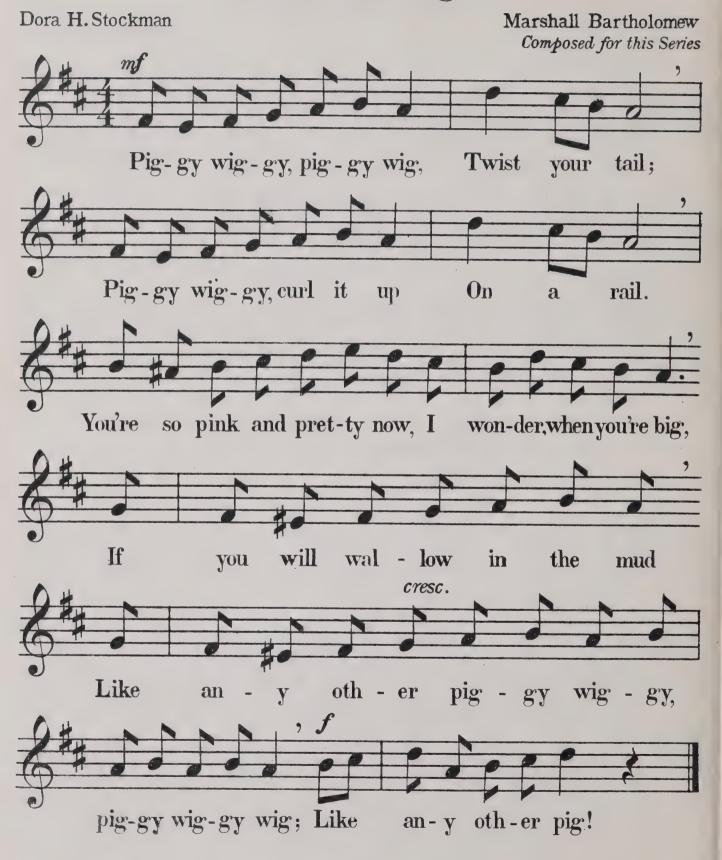


From Chinese Mother Goose Rhymes

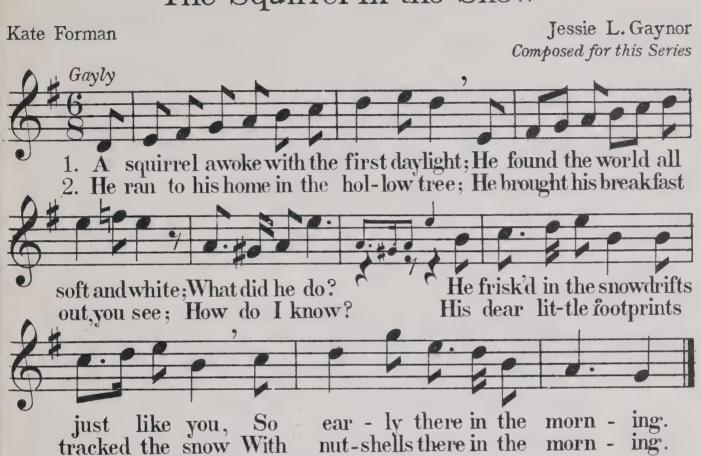
W. Otto Miessner



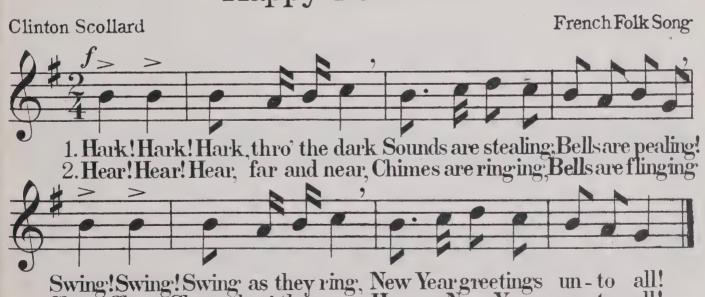
The Pink Pig



The Squirrel in the Snow

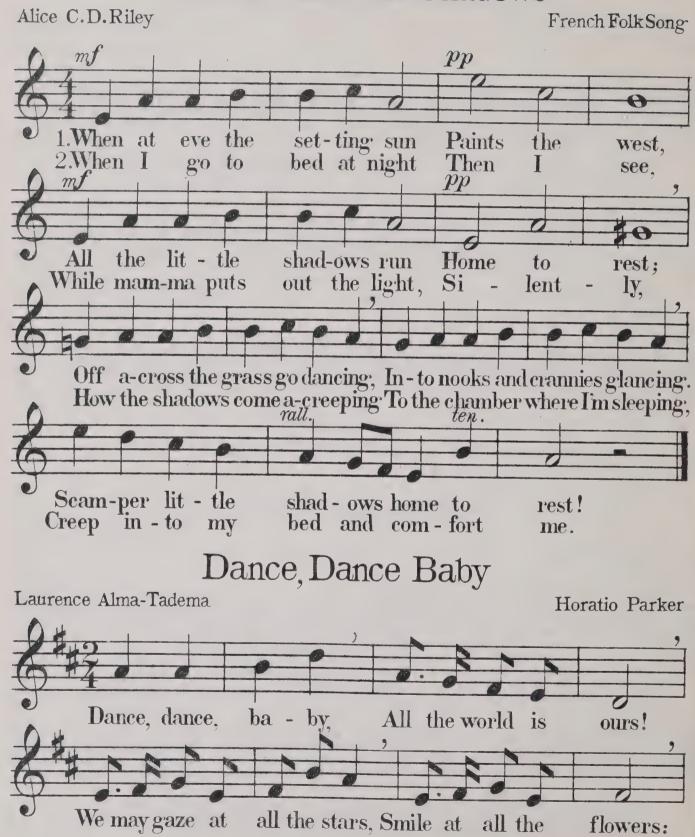


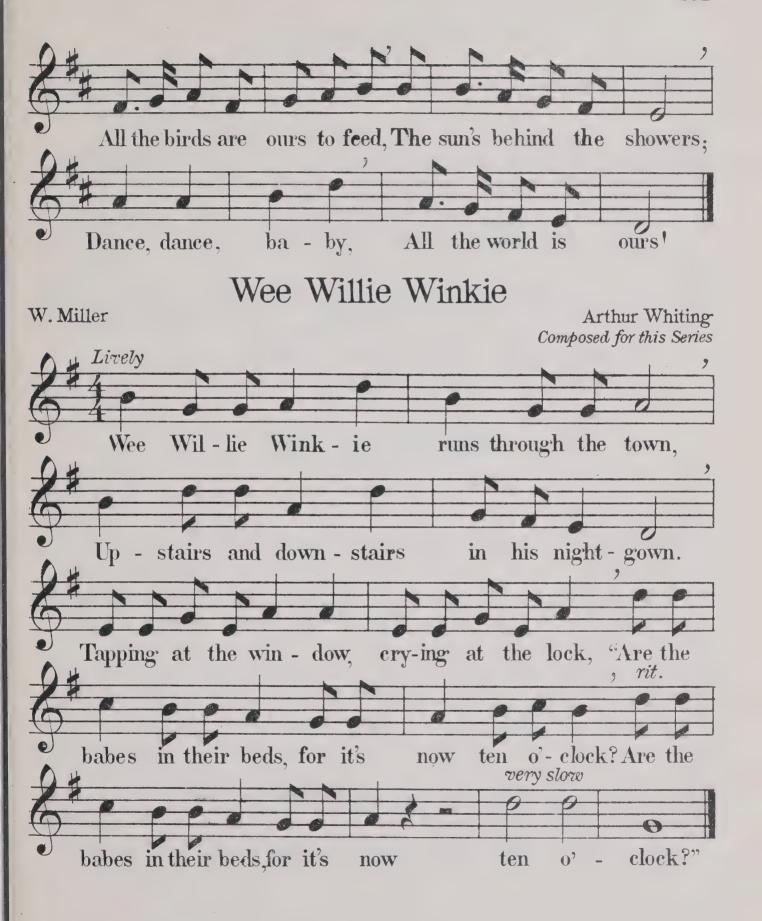
Happy New Year



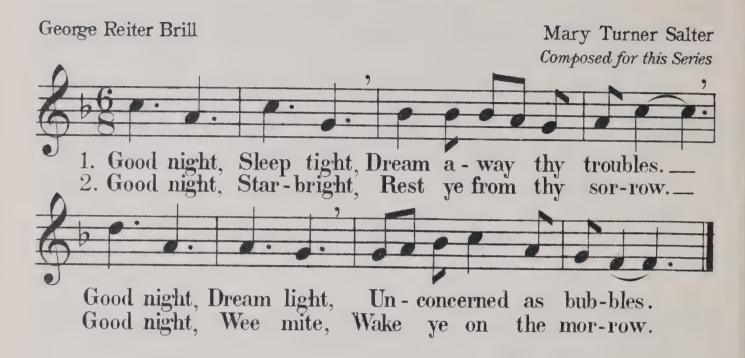
Cheer, Cheer thro' the year; Hap-py New Year

Our Friends the Shadows

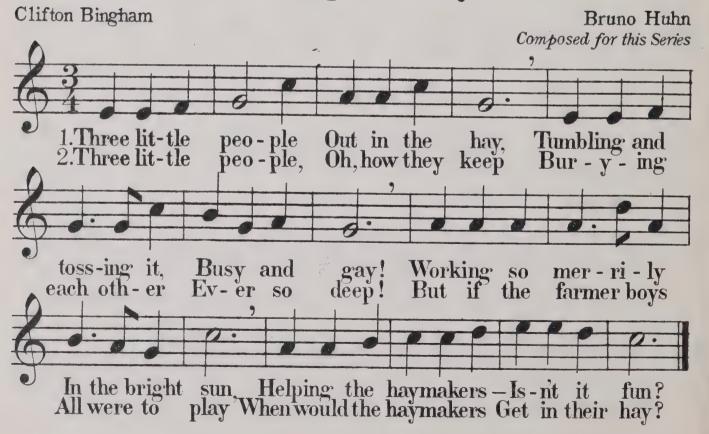




Benediction



Making the Hay



GREGORIAN CHANT SUPPLEMENT

BY
RIGHT REVEREND JOSEPH SCHREMBS, D. D.
Bishop of Toledo
REVEREND GREGORY HUEGLE, O. S. B.
Musical Director, Conception Abbey, Conception, Mo.

BOOK ONE

Simple selections based upon the Tonic Chord, and the Tonic Chord with neighboring tones; introducing the simplest forms of Neums or Note Progressions involving two and three group-notes

PRACTICAL HINTS FOR THE STUDY AND THE CORRECT EXECUTION OF THE PLAIN CHANT SELECTIONS

First: Read attentively the interlinear literal translation to get the meaning and

spirit of the selection to be rendered.

Second: Next read aloud the Latin text, taking care to pronounce each syllable clearly and distinctly, laying a gentle stress on those syllables which are marked with the accent. Let the reading of the Latin text be perfectly smooth and even.

Third: Let all sing the entire selection on a "recitative" note (pitch G or A), observing carefully the breathing and phrase marks, the accent, and the Mora Vocis,

or the lingering of the voice, indicated by a dash over the note.

Fourth: Proper attention to the breathing marks is an essential factor for the correct phrasing of Gregorian Chant. The following marks are used in Gregorian Chant to indicate the various kinds of pauses and inflections:

1 3 9 9

No. 1. A dash over a note is called the "Mora Vocis" or "Repose of the Voice." It indicates that the note or notes over which it is found are somewhat prolonged, allowing the voice to linger on them.

No. 2. A comma indicates that a quick breath may be taken during a momentary

halting of the melody.

Nos. 3 and 4. An accent mark is placed above the note when a syllable is to receive special emphasis. Of the two signs, > indicates the greater stress.

No. 5. The wavy line (see page 140) indicates the vibrato groups and calls for

a gentle tremolo of the voice.

No. 6. The turn (Quilisma) is an ornamental note, a stress of melody which occurs over important words. (See page 156.) The first note is emphasized and prolonged, not more than half a beat, and the second note is passed over lightly.

No. 7. A half bar indicates a short pause in the flow of the melody, and a slight

rallentando.

No. 8. A full bar indicates the end of a clause or phrase, and affords an opportunity for a deep, long breath. The last notes before each bar are always sung with a distinct ritardando, as is indicated by the dash over the notes.

No. 9. The double bar indicates the close of a complete phrase; also the end of the selection. The last notes before the double bar are marked with the dash, indi-

cating the marked ritardando.

The asterisk (*) is also employed. This occurs regularly in the Psalms, where it divides each verse into halves and marks the place for full breath taking. (See page 137.) It occurs also in the various Responsories, where it marks the division which is to be repeated. (See page 146.) In the Vatican Kyriale the asterisk indicates the portion intoned by the Chanters (see pages 152 and 153); the choir then takes up the chant.

The ordinary Crescendo and Decrescendo marks are freely used. They serve the same purpose as in modern music. Care should be taken to avoid starting with a strong explosion of the voice or finishing with a shout.

An emphatic climax in a Crescendo is indicated by an accent between the Cres-

cendo and the Decrescendo sign.

The slur is employed to indicate the smooth and even succession of tones in group notes, to be sung in legato style. STACCATO SINGING IS THE BANE OF

PLAIN CHANT.

Too much stress cannot be laid on the fact that in Plain Chant there are NO INDIVIDUAL LONG AND SHORT NOTES. All single notes are of equal duration. The rhythmical movement is produced not by a succession of long and short notes, but by proper stress, or emphasis, on accented notes and syllables, and the consequent release of the stress by the natural crescendo and decrescendo, indicated by the very sense of the words; and the "Mora Vocis," or lingering of the voice on final notes at the end of clauses and phrases. For the rest, the chant moves with perfect smoothness. It is this even, legato movement that makes for the peculiar religious charm of Plain Chant, stripping it of every vestige of sensuous passion, and clothing it with the sacred atmosphere of prayer.

The compilers of these graded lessons in Plain Chant will feel more than compensated if their work shall serve to create a new and more widespread interest in the

beautiful liturgical music of the Church.

JOSEPH SCHREMBS, Bishop of Toledo. GREGORY HUEGLE, O.S.B., Musical Director. Conception Abbey, Conception, Mo.

SPECIAL CHARACTERISTICS TO BE NOTED

The Word Accent.

Melodic Accent. (In syllabic chants this coincides with the word accent.)

Various kinds of pauses and their effects upon the melody. C.

Emphasis. d.

Even flow of melody. (Staccato is the bane of Gregorian Chant.) e.

Crescendo and Decrescendo. f.

Proper Phrasing.

Mora Vocis — the lingering of the voice on certain notes.

THINGS TO BE REMEMBERED

Never hurry over notes or groups of notes, singing some more rapidly than others. The fundamental characteristics of Plain Chant are the even flow of melody, moving with gentlest rhythm, caused by correct emphasis and release; natural crescendo and decrescendo, indicated by the sense of the words; and the lingering of the voice on the final notes at the end of clauses and phrases.

Avoid all staccato and "choppy" singing.

Avoid a slow and dragging movement of the melody. Avoid all straining after dramatic effects or climaxes.

Remember that the liturgical music of the Church is a prayer, not a concert diversion for the delectation of the congregation.

PRONUNCIATION AND ENUNCIATION OF THE LATIN TEXT

One of the great essential conditions for the proper rendering of the Church's Plain Song is the correct pronunciation of the Latin text. Closely rivalling this in importance is clear and distinct enunciation; for even though the pronunciation be faultless, any beauty of effect is spoiled by careless, slovenly rendition. Real effort must be exercised to curb the natural tendency to slur over essential details, such as final syllables ending in consonants; e.g., "um."

Latin being a phonetic language, its pronunciation is quite simple. Every vowel has its fixed, unchanging sound. The following rules are to be noted:

VOWELS

A sounded as "a" in "father." ""e" "benediction." E "" " " " " in." I 66 "" o" " over." 0 " "u" " "lute." TT

DIPHTHONGS

AU sounded as "ow" in "how." AE and OE sounded as "a" in "say." EU is met with only occasionally. It is a diph-

thong, but each letter is sounded singly, with a full accent on the "e," and a trailing, secondary accent on the "u."

CONSONANTS

Consonants are pronounced as in English, with the following exceptions:

C before e, i, æ, œ, like "ch" in "child." C " a, o, u, as "c" in "eard." CC is sounded as "ksh." CH is sounded as "k."

G before e, i, etc., sounded as "j" in "John." " a, o, and u, as "g" in "game." J is sounded as "y"; e.g., "Alleluja." XC, before e, i, æ, œ, as "gsh" in "eggshell."

CORRECT DIVISION OF SYLLABLES AND WORDS

A consonant between two vowels always belongs to the vowel following it.

The division of syllables is always to be clearly made, particularly when two similar vowels occur together, as "fili-i"; or when "m" or "n" occur between two vowels, as "no-men." In this manner an unpleasant nasality of the first vowel is avoided.

N. B. - AVOID ALL CARELESS SLURRING OF WORDS AND SYLLABLES.

CORRECT ACCENTUATION

Inasmuch as all official books of chant give the accent of words of more than two syllables, the question of accentuation is a simple one. Words of two syllables are always accented on the first syllable.

Accentuation does not imply prolonging or sustaining the tone. It means laying on stress.

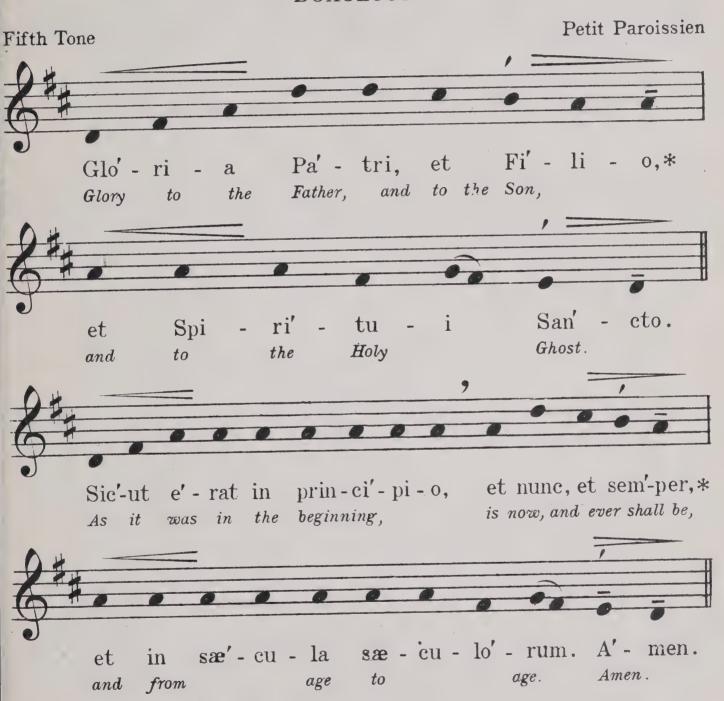
HINTS AS TO PRONUNCIATION AND ENUNCIATION

Sound clearly every letter, especially the vowels. Distinctly pronounce every part of every word.

Keep the vowel sounds PURE. This is most important, as nothing affects the quality of the singing like the faulty sounding of vowels.

GREGORIAN CHANT SUPPLEMENT

No.1. Gloria Patri



No.2. Attende REFRAIN DURING LENT

Fifth Tone

Solesmes Version



At - ten'- de Do'- mi - ne, et mi - se - re' - re, Hearken, O Lord, and have mercy,

qui - a pec - ca' - vi - mus ti' - bi.

qui' - a pec - ca' - vi - mus ti' - bi.
for , we have sinned before Thee.

No.3. Et Incarnatus Est

FROM CREED III

Fifth Tone Vatican

Et in - car- na' - tus est de Spi'- ri - tu San' - cto

And He was made flesh by the Spirit Holy



ex Ma-ri'- a Vir'-gi - ne: Et ho'- mo fa'-ctus est.
of Mary the Virgin; And He became man.

No.4. Adoro Te

Fifth Tone

Traditional



te de - vo' - te, la' - tens De' - i - tas, Ad-o'-ro hidden Godhead, devoutly, I adore Thee Je'- su quem ve - la' - tum nunc a - spi'- ci - o; now behold Ι veiled whom Jesu



Quae sub his fi - gu' - ris Who under these figures

O' - ro fi' - at il' - lud I pray Thee let that be accomplished

ve' - re la' - ti - tas: art truly concealed; quod tam si'- ti - o:

which I so



to' - tum sub' - ji - cit, me' - um Ti'- bi cor se entirely yieldeth itself, heart $m_{\mathcal{V}}$ Thee To cer'- nens fa' - ci - e, ve - la' - ta TI_t te re behold Thy face, I may That unveiled

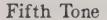


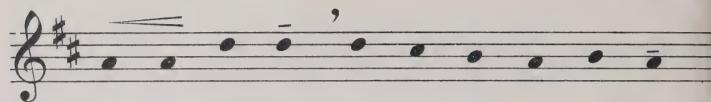
Qui'-a te con-tem'-plans to'-tum de'-fi-cit. Because, contemplating Thee, it is entirely consumed.

Vi'- su sim be - a' - tus tu'- ae glo'-ri - ae. A' - men. And be made blessed by the Vision of Thy glory. Amen.

No.5. Salve Mater

Traditional (Preces et Cantus)





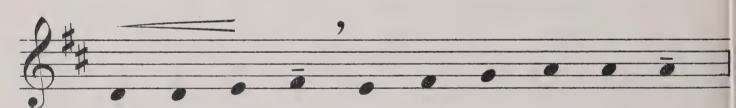
Sal'- ve Ma'- ter mi- se- ri- cor'- di- ae,

Hail, Mother of Mercy,



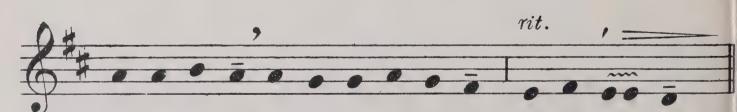
Ma'-ter De'-i,
Mother of God,

et Ma'- ter ve'- ni- ae, and Mother of Pardon,



Ma'-ter spe'-i, et Ma'-ter gra'-ti-ae,

Mother of Hope, and Mother of Grace,



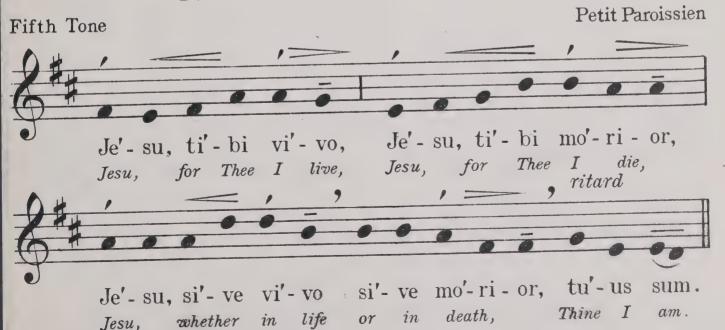
Ma'-ter ple'-na san'-ctae lae-ti'-ti-ae; O Ma-ri'- a.

Mother full of blessed Gladness; O Mary!

No.6. Angele Dei

Theme from the "Angel Mass" Fifth Tone De'-i, cu'- stos es me' qui An' - ge - le guide, art mywho God Angel of pi-e-ta'-te su - per- na ti'- bi com-mis'-sum me divine; love committed by thee toil - lu'- mi - na, cu-sto' - di, re'- ge et gu-ber'- na. A'- men. Wilt enlighten me, guard me, lead me, and govern me.

No. 7. Jesu, Tibi Vivo

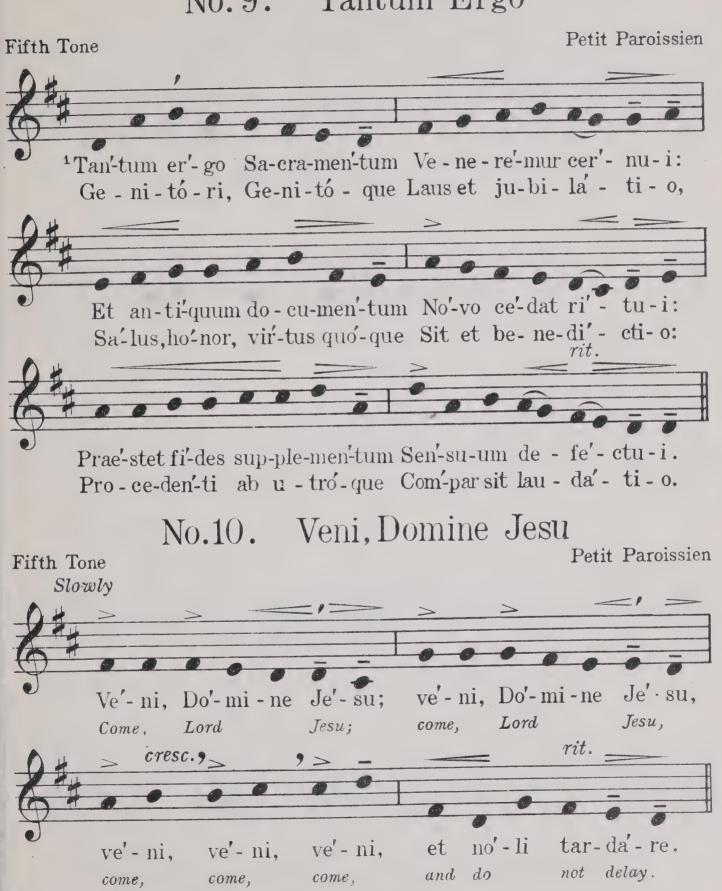


No.8. O Salutaris Hostia

Fifth Tone Traditiona 1. () lu ta' sa ris Ho'sti a, Oh. Saving Host. 2. U' ni tri no' - que Do' - mi no TotheTriune Lord Quae coe' - li pan' dis 0' sti um. Which of Heaven dostopen the portals! Sit sem - pi ter' glo' ri na a, Beeverlasting glory; animato Bel'pre' - munt ho la sti' li a, Hostile battles press upon us; vi' Qui si' tam ne ter' mi no life without end Da ro' - bur, fer au - xi' - li - um. strength, bring help. Give No'- bis do'- net in pa'- tri-a. A'men. may give the Fatherland. in Amen.

After "robur" a slight incision should be made so to bring out the meaning of the words "Give strength, bring help!" This applies to every version of "O Salutaris"

No.9. Tantum Ergo



¹ For the English interlinear translation see page 156

et

and

No.11. Oremus

Sixth Tone PRAYER FOR THE HOLY FATHER **Traditional** rit. O - re'-mus pro Pon-ti'-fi - ce no'-stro (Be - ne - di' - cto): Let us pray for our Pontiff (Benedict). Do' mi nus con ser' - vet e' um, The Lord preserve him, et vi' vi fi cet um, and give him life, et be - a' - tum fa' - ci - at e' um in ter'ra, and make him blessed earth, upon

tra'

him

dat

not

e'

um

non

deliver



in a'- ni-mam in - i - mi - co'- rum e' - jus.

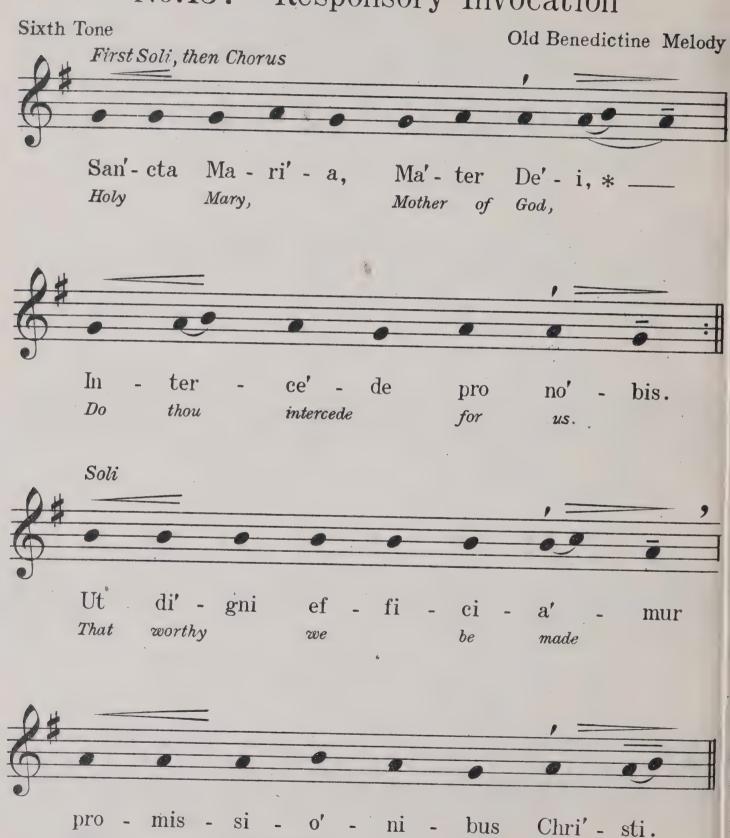
into the power of his enemies

No.12. Pie Jesu Domine

SUPPLICATION



No.13. Responsory Invocation



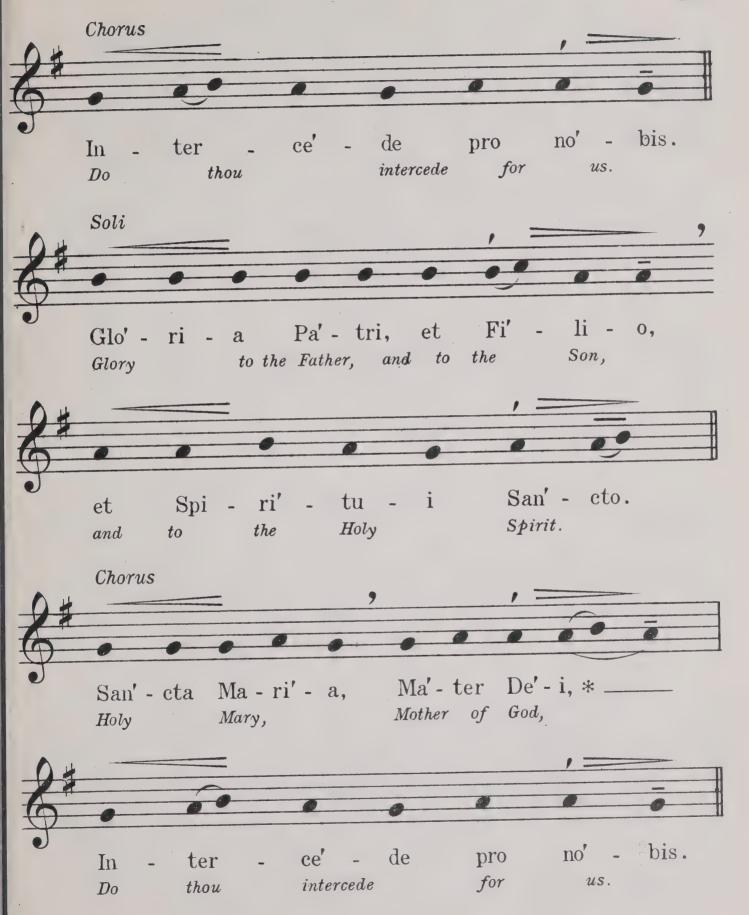
the

promises

of

Christ.

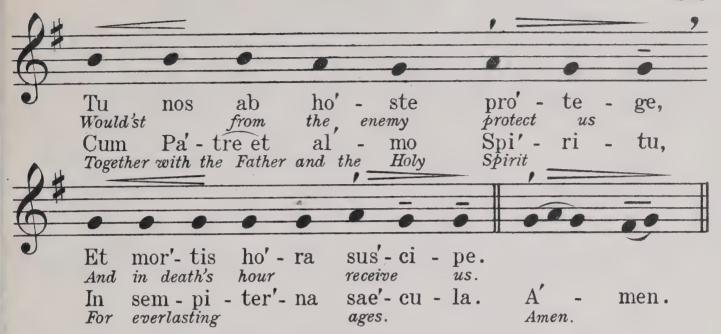
of



No.14. Sancta Mater

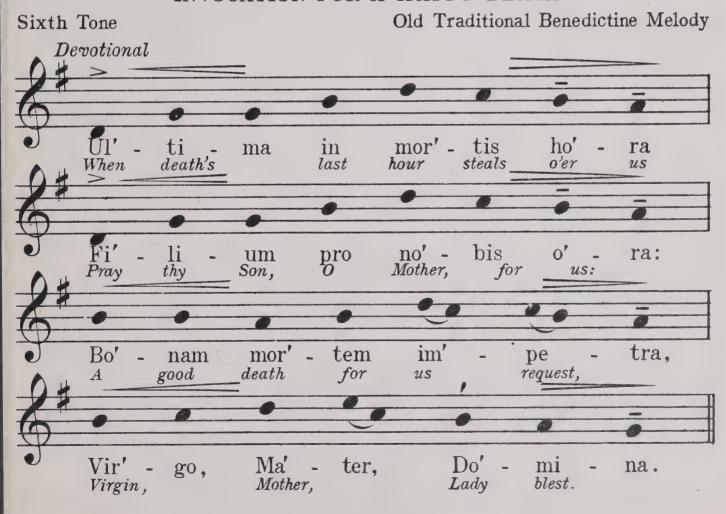


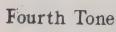
Dul cis Pa' cle - men' - ti rens ae. Sweet Mother of Clemency. Qui na' tus Vir' - gi es de ne. Who wert born of the Virgin,

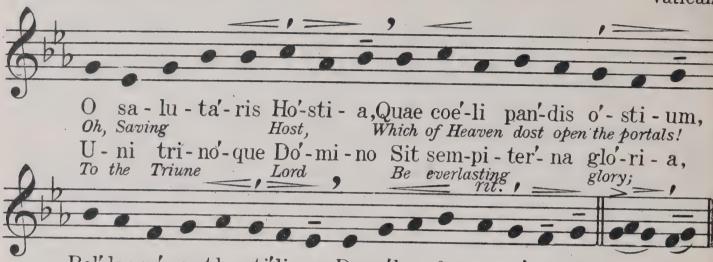


No.16. Ultima

INVOCATION FOR A HAPPY DEATH







Bel'-la pre'-munt ho-sti'-li-a, Da ro'-bur, fer au-xi'-li-um.

Hostile battles press upon us; Give strength, bring help.

Qui vi'-tam si'-ne ter'-mi-no No'-bis do'-net in pa'-tri-a. A'- men.

Who life without end To us may give in the Fatherland. Amen.

No.18. Tantum Ergo

Fifth Tone **Traditional** ¹ Tan' - tum cra men tum Ge - ni ri. Ge -. ni que Ve ne re' mur nu Laus et ju bi ti 0, ti' Et an quum do tum CU men Sa' ho' - nor, lus. vir tus _quó que No' dat VO ce' ri' tu i: Sit et. di' he ne cti 0:

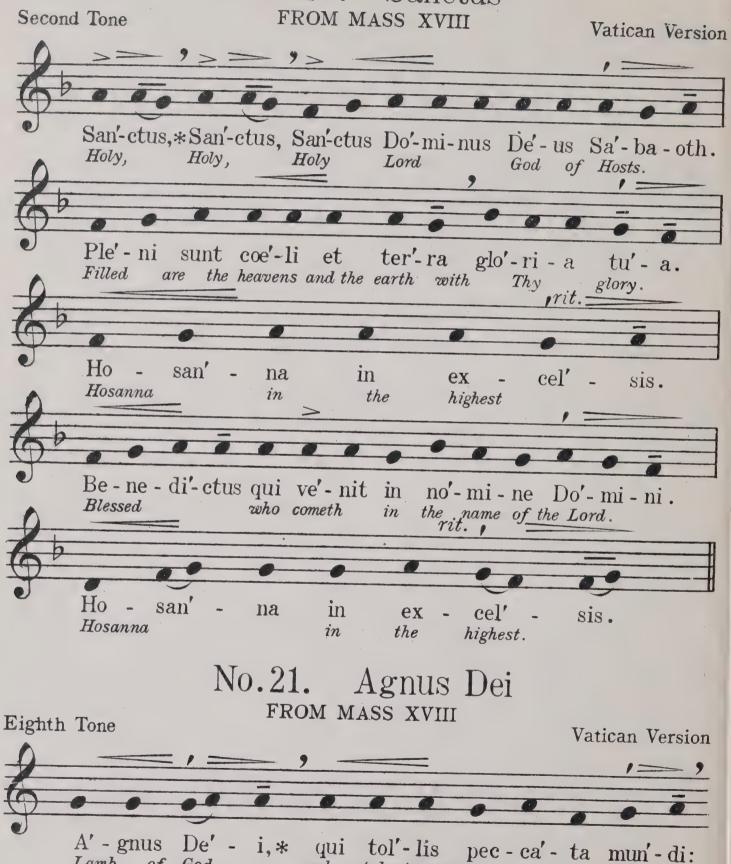
¹ For the English interlinear translation see page 156



Lamb

of God,

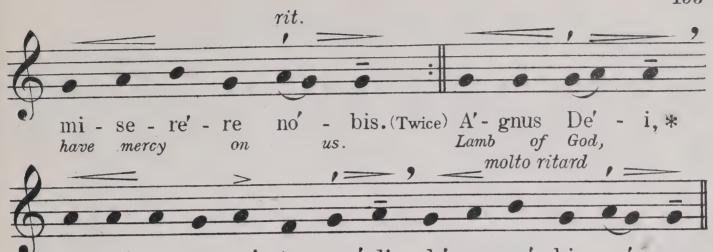
No.20. Sanctus



who takest away

the sins of the world,



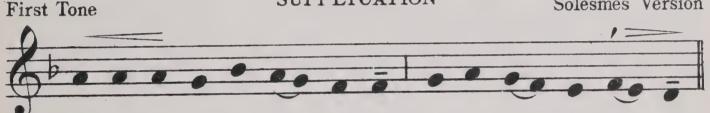


qui tol'-lis pec-ca'-ta mun'-di:, do'-na no'-bis pa' - cem. who takest away the sins of the world, give peace.

No. 22. Cor Jesu

SUPPLICATION

Solesmes Version

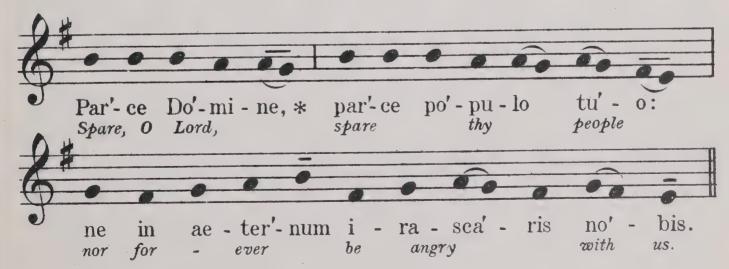


Cor Je'- su sa-cra-tis' - si-mum, mi-se-re' - re no' - bis. have mercy onus. Heart of Jesu most holy.

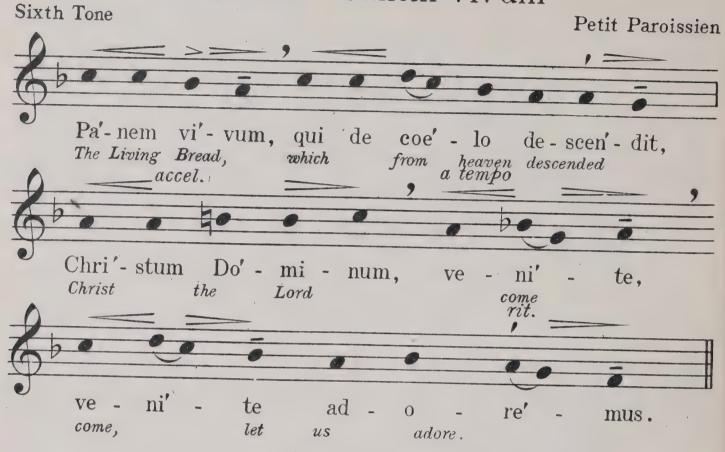
To be repeated three times, each time on a higher pitch, viz., E, F, G.

Parce Domine SUPPLICATION

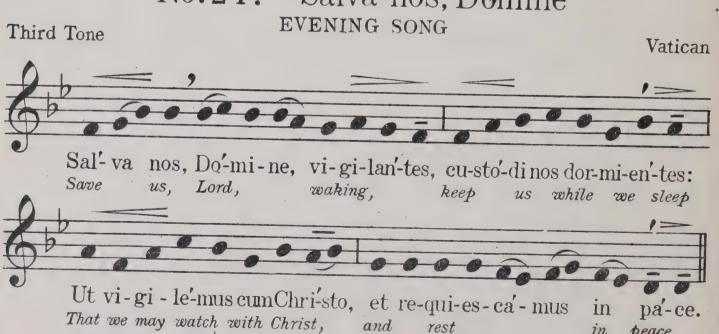
First Tone



No.23. Panem Vivum



No.24. Salva nos, Domine

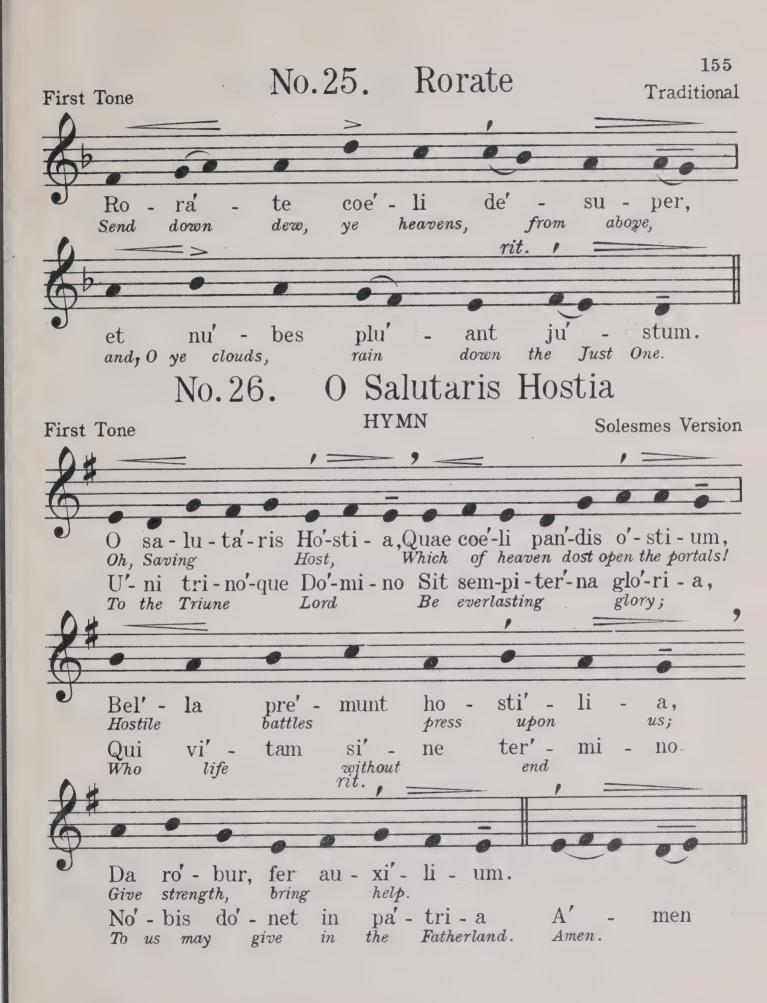


and

rest

in

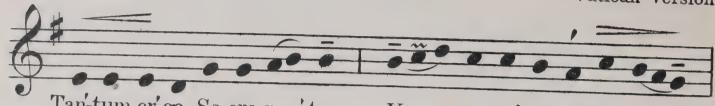
peace.



No.27. Tantum Ergo

First Tone

Vatican Version

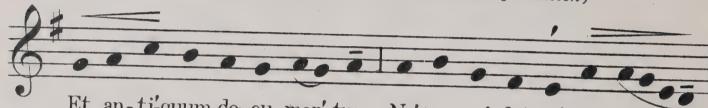


Tan-tum er-go Sa-cra-men-tum
This great Sacrament
Ge-ni-to'-ri, Ge-ni-to'-que
To the Father and to the Son

Ve - ne-re'-mur cer'-nu-i: _____ Let us adore beholding!

Laus et ju-bi-la'-ti-o, ____

Be Praise and Jubilation,

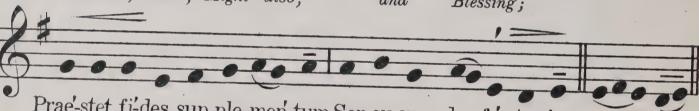


Et an-ti-quum do-cu-men-tum No'-vo And let the old Dispensation Yield to Sa'-lus, ho'- nor, vir'-tus quo'-que Sit et Salvation, Honor, Might also, and

No'-vo ce'-dat ri'-tu-i: _____ Yield to the new Rite.

Sit et be-ne-di'-cti-o: _____

and Blessing:



Praé-stet fi'des sup-ple-men'-tum Sen-su-um de - fe'-ctu-i.

Let Faith supply the senses' de fect.

Pro-ce-den-ti ab u-tro-que Com-par sit lau-da-ti-o. A - men.

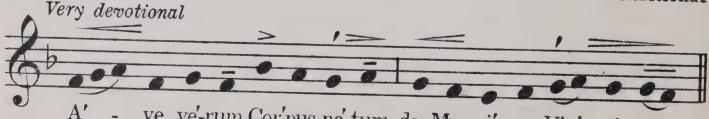
And to the One from Both proceeding, Be equal praise.

Amen.

No.28. Ave Verum

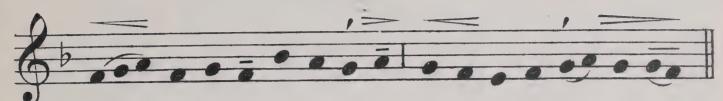
Sixth Tone

Traditional



A' - ve ve-rum Cor-pus na-tum de Ma-ri-a Vir-gi-ne:

Hail true Body born of Mary the Virgin.

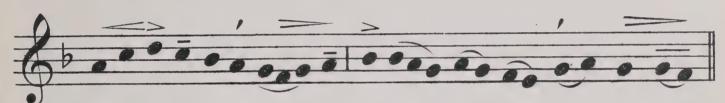


Ve' - re pas'-sum, im-mo-la'-tum in eru'-ce pro ho' - mi - ne.

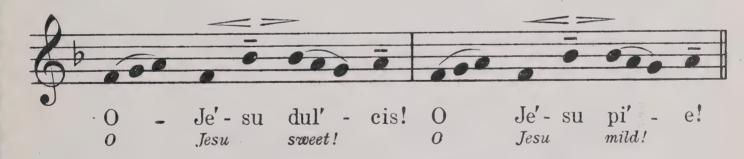
True sufferer, offered on the cross for man;

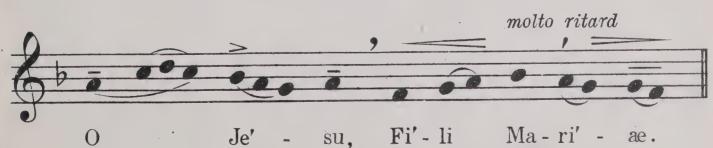


Cu-jus la-tus per-fo-ra-tum flu-xit a-qua et san-gui-ne: Whose side, pierced, flowed with water and with blood.



E'sto no'-bis prae-gu-sta'-tum mor'tis in ex - a' - mi - ne: Be to us a foretaste (of victory) in death's ordeal.





O Je' - SU, F' - II Ma - F' - E O Jesu, Son of Mary.

a' - sti

Thou

cto - ra.

made.

hast

Quae

The hearts

tu

cre

which

INDEX

		Page			Page
Air and Sunlight	Russian Folk Song .	62	Good Morning	Ernst Richter	5
*Airship, The	Adolf Weidig	51	Good-by, Mother	French Folk Song .	93
*Ant Tiny	W. Otto Miessner .	77 109	*Good-by Song, A Gypsy Peddler, The	W. Otto Miessner . French Folk Song .	20
Arbor Day *At Night When I Have	Ernst Semma	109			
Gone to Bed	Paul Bliss	53	Happy New Year		129
At the Dance	Finnish Melody	71	Happy Thought Hickory, Dickory		52
Autumn Leaves		86	Dock	English Folk Song ,	104
*Baby Sermon, A		440	*Higgledy, Piggledy.	Horatio Parker	65
*Babyland	bour	118 116	Holiday, The	Old English Game .	15
Bee Song	German Folk Song .	69	Honey Bee *Hot Cross Buns	W. Otto Miessner	105 105
Before and After Dark	Laure Collin	50	*Humming Bird	Adolf Weidig	101
*Bell, The	W. Otto Miessner .	96	In Wooden Shoes		44
*Benediction Betty and Billy	Mary Turner Salter . I B T Weekerlin	132 26			
*Blowing Bubbles	Nina B. Hartford	52	*Jack and Jill	Nina B. Hartford	101
*Boat The	Adolf Weidig	66	Katydid	Bohemian Folk Song	61
*Bubbles	Alfred G. Wathall	9	*Kind Old Winter	W. Otto Miessner .	35
Busy Folks *Bylo, Baby Bunting .	W Otto Miessner	57 43	*King Baby	Adolf Weidig	112 39
		115	*Kitty Mine	W. Otto Miessner	49
*Caterpillar and the Bee *Cherries	W Otto Miessner	10	*Lady Bug	W. Otto Miessner	18
Children of the Heav-	•		*Lady Moon	W. Otto Miessner .	37
enly King	Ignaz Joseph Pleyel.	83	*Lingering Leaves	Adolf Weidig	98
*Circus, The *Clock, The	Horatio Parker	33 118	Little Brook Little Huntsman	German Folk Song .	$\frac{12}{38}$
Clocks of Rondaine,	Elmanno won-Ferrari	110	*Little Lady, A	Edward B. Birge	13
The	L. Aug. Lundh	106	Little Sister's Lullaby	German Folk Song .	31
*Cloud Pictures	Edward B. Birge	84	Little Things		58
Clown, The	W Otto Missener	30 74	London Bridge	Old English Game .	95
*Creep, Mouse, Creep.	W. Otto Miessner .	124	*Making the Hay	Bruno Huhn	132
		130	May Song	Charles L. Minturn	$\begin{array}{c} 102 \\ 78 \end{array}$
*Dance, Dance Baby . *Dancing Raindrops .	G A Grant-Schaefer	75	*Mill Wheel, The *Mistress Mary	Arthur Whiting	76
*Dancing Song	W. Otto Miessner .	93	*Mud Pies	Marshall Bartholomey	v 102
*Dandelion	Adolf Weidig	34	Mulberry Bush, The	Old English Game .	21
Dear Old Santa Claus December	English Folk Song	111 78	*My Big Bass Drum *My Dolly's Name	M. Edith Reynolds .	110 68
Dolly's Lullaby	French Folk Song .	17	*My Pony	G. A. Grant-Schaefer	67
*Elves and the Shoe			My Shadow	English Folk Song	106
maker. The	W. Otto Miessner .	116	My Teddy Bear	Edward B. Birge	88 68
Eskimo Hunter The	Eskimo Folk Song .	56		George L. Wright	00
*Evening Lights	Marshall Bartholomew	32	*New Soldiers, The	Edward B. Birge	117
Faith of Our Fathers	Right Reverend Bishop		Now the Sun is Sink	Franch Folk Song	94
ate TO 1 A 3	Schrembs	$\begin{array}{c} 72 \\ 40 \end{array}$	*Nutting	Edward B. Birge	82
*False Alarm	Marshall Bartholomew Old English Game .	55			125
Farmyard Song	Edvard Grieg	122	Oats and Beans	Nina B. Hartford Old English Game .	91
Feeding the Flock .	German Folk Song .	73	*Odd or Even	W. Otto Miessner .	108
*Fido and His Master *Five Toes, The	Edward B. Birge	$\begin{array}{c} 7 \\ 120 \end{array}$	*Of Things You Can	•	0.4
Flag Song	English Game	89	Buy *Oh, What a Sweet Lit-	Edward B. Birge	64
Flowers' Friends, The	Old English Song	63	tle White Mouse	Adolf Weidig	28
*Four Boys	Mildred J. Hill	92	*Old Chang, the Crab	W. Otto Miessner .	127
Friendly Star, The .		104	*On Christmas Day		99
*Gingerbread Man, The		113	Oriole's Nest The	Edward B. Birge Norwegian Game	
Golden Coach The	Dielman	59 56	Our Friends the Shad-		
*Good Cheer	W. Otto Miessner .	89	ows	French Folk Song .	130
		-1 00	^		

INDEX

	TYAT	71371	
Paper Boats Parade, The Parade, The Peek-a-boo Playing Eskimo Playing Eskimo Playing Soldier Postman, The Pussy Mitz and Doggie Spitz Pussy Willows, The Rain Rain Rain Rain Rain Rain Rose and the Bee, The Poster, The Rose and the Bee, The Psee, Saw, Sacradown Sewing School Shipping Rope, The Sleep, Little Treasure Postman Postman, The Pussy Willows, The Rose and the See, Saw, Sacradown Postman, The Rose and the See, The Pussy Willows, The Robemian Folk Song Raindrops Rain	Page 92 14 81	*Soap Bubbles Irene R. Brickner Soldier Boys Osbourne McConathy Song of Praise Joseph Haydn Song of the Shell, The Butch Folk Song *Song Sparrow's Toilet Horatio Parker *Song Without Words, A Robert Just *Spring Puzzle, A Edward B. Birge *Squirrel in the Snow, The Jessie L. Gaynor *Strange Lands W. Otto Miessner Street Music German Folk Song *Swallows, The W. Otto Miessner *Swallows, The W. Otto Miessner *Teddy Bear G. A. Grant-Schaefer *Teeter-Tawter W. Otto Miessner *Thanksgiving Day French Folk Song *This Morning Marshall Bartholomew Marshall Bartholomew Thunder, The Marshall Bartholomew French Folk Song *Twinkling Fireflies Alfred G. Wathall *Upon a Morning Sunny Marshall Bartholomew Valentine Song English Folk Song *Wah-wah-tay-see Alfred G. Wathall I Washington's Birthday J. Chr. Weeber *Wee Willie Winkie Arthur Whiting I Chr. Weeber *White Shepherds German Melody I Watched George W. Chadwick White Shepherds German Melody I	84 62 11 25, 46 127 85 131 119
4 Adoro Te	Page 139 152 141 138 156 153 138 137 141 151 148 142 150 155	12 Pie Jesu Domine. Vatican Version Dies Irae	58

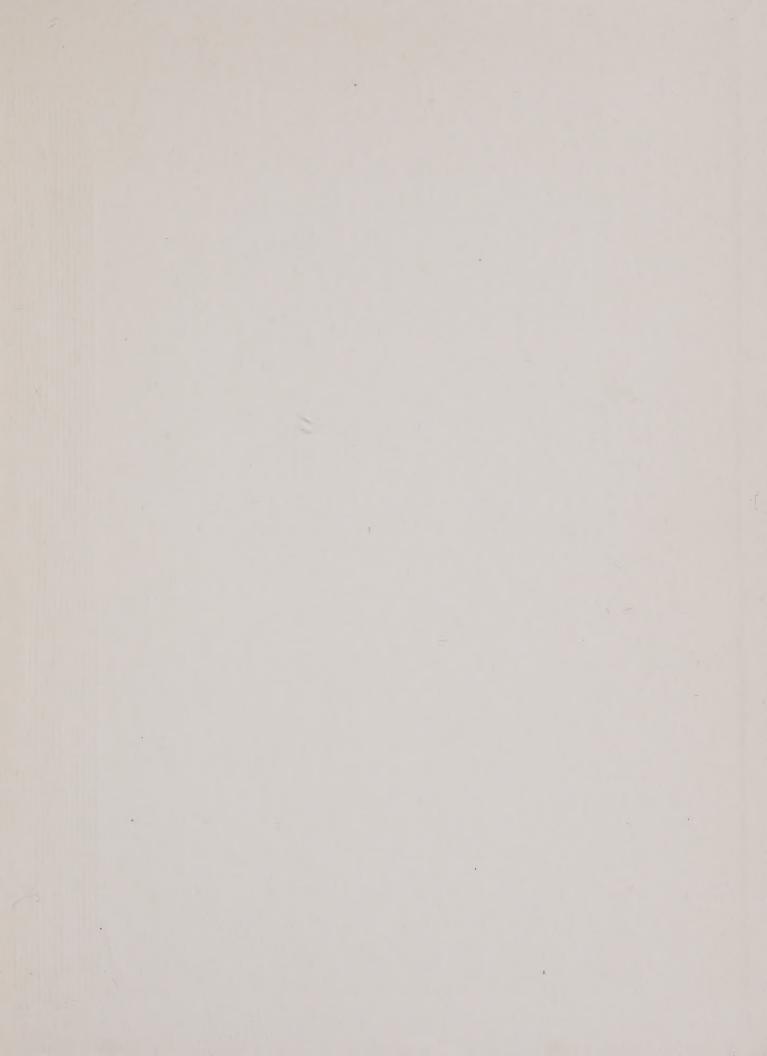


Faculte Saint-Jean (Bibliotheque) 8406 - 91e Rue (St.) Edmonton, Alberta T6C 4G9

MT the progressive music series
935
P273
1915

Veuillez rapporter ce volume Please return on or before avant ou à la dernière date the last date stamped below. ci-dessous indiquée.

-	
	· · · · · · · · · · · · · · · · · · ·



MT 935 P273 1915 v.1 c.1
Parker, Horatio W. (Horat
The progressive music series,
FSJ



0 0004 7889 555

A2243

